

A BIBLIOGRAPHICAL THEMATIC CATALOGUE  
OF THE WORKS OF  
JOHN FIELD  
1782 — 1837

## ALSO BY THE SAME AUTHOR

*(all out of print)*

THOMSON'S COLLECTIONS OF NATIONAL SONG. With special reference to the Contributions of Haydn and Beethoven. (In collaboration with C. B. Oldman). Edinburgh Bibliographical Society, 1940

A BIBLIOGRAPHY OF THE MUSICAL AND LITERARY WORKS OF HECTOR BERLIOZ, 1803-1869. With histories of the French musical publishers concerned. Edinburgh Bibliographical Society, 1951

EIGHTEENTH-CENTURY EDITIONS OF THE KEYBOARD COMPOSITIONS OF DOMENICO SCARLATTI. Edinburgh Bibliographical Society, 1952

HAYDN'S SETTINGS OF SCOTTISH SONGS IN THE COLLECTIONS OF NAPIER AND WHYTE. (In collaboration with C. B. Oldman). Edinburgh Bibliographical Society, 1954

A DICTIONARY OF PARISIAN MUSIC PUBLISHERS, 1700-1950. Printed for the Author, London, 1954

THE FUNDAMENTALS OF MUSIC BIBLIOGRAPHY. Aslib, *Journal of Documentation*, London, 1955

HANDEL AND FRANCE. Editions published there during his Lifetime. Edinburgh Bibliographical Society, 1957

A BIBLIOGRAPHY OF THE WORKS OF C. W. von GLUCK, 1714-1787. Printed for the Author, London, 1959

NOTES ON RUSSIAN MUSIC PUBLISHERS. Privately printed, 1959





Portrait by an unknown Artist (? C. Mayer)

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THEMATIC CATALOGUE

OF THE WORKS OF

JOHN FIELD

1782-1837

BY

CECIL HOPKINSON



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PRINTED FOR THE AUTHOR

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## INTRODUCTION



As I have been repeatedly asked the reasons for my compilation of a work on John Field, generally regarded as a minor composer, it may be of interest if I say a few words on this subject. The original idea came from the purchase of some early editions of his works and it was soon clear that while little was known about his life absolutely nothing existed about the bibliography of his music. Nor indeed was anything like a complete list of works to be found. The absence of this primary knowledge prompted me to start this task, and the intense bibliographical interest which it aroused inspired me to carry on. The popularity of Field between about 1815 and 1835 I soon discovered to be positively staggering, and his continental reputation must have been immense when one sees in how many countries his works were being published. In France and Germany his publishers were numerous as compared with England, Belgium and Italy where, however, works of his were being published contemporaneously. Furthermore, all these publishers were turning out editions almost simultaneously and one wonders how much – or suspects how little – Field was receiving financially out of the considerable profits that so many publishers must have been making. Sales must have been enormous when – for instance – one finds a firm like Breitkopf & Härtel issuing no less than four or five editions of a work within a very few years. His popularity seems to have exceeded that of contemporaries such as Clementi, Cramer, Dussek, Hummel and Steibelt, and it was not eclipsed later on by Chopin. All this does not seem to be generally known; and during the twenty-two years that I have been engaged on and off on this work, even with the advent of the new “Grove”, our knowledge of Field does not seem to have expanded in any direction. It is hoped therefore that this work will meet a real need.

This has been a far more formidable and complicated task than I ever anticipated, and had I envisaged this when embarking on the project I doubt if I should ever have started! My principal difficulty has been that some thirty of Field's forty years' composing life were spent in Russia. Hence the problems of finding or obtaining information about Russian editions have been insuperable. For a short while the Iron Curtain was raised to allow me to receive details of seven early Russian editions, and I have discovered seventeen others scattered about this country and the rest of Europe but with four exceptions only in single copies. This amounts to 23 pieces and as there are 67 listed in this book I cannot help fearing that there exist more Russian editions than I have been able to discover in my travels.

Field's first published composition, the “Fal la la” Variations, appeared in about 1795. Before he left for the continent with Clementi early in August 1802 nine of his compositions are alleged, either in advertisements or elsewhere by various people, to have been issued in this country but of four of these I have found no copies. Apart from the Sonatas, only two of these were published on the Continent (some ten years later). Whether in fact these four were ever published I have no idea, but I have

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included them, giving under each item whatever evidence I have been able to unearth and inserting blank staves for incipits to be filled in should copies turn up. This is a possibility, because, of the remaining five, three are known to me only by one copy of each. Another instance of a similar frustration is the song, "The Maid of Valdarno" (see 47), which was definitely published in 1822 but of which no copy has been found. Finally, I have not found copies of four Russian editions of posthumous publications.

It will be seen that there is a large gap between 1802 and 1810 during which I have not been able to trace any publications either in Russia or the rest of Europe, but it is possible that the Russian editions which I have dated as appearing from 1810 onwards were published somewhat earlier. Again, I should emphasise that date of publication must not be confused with that of composition : a work may have been composed by Field several years before he was able to find a publisher. So little is known about him – Mr. Patrick Piggott's biography is eagerly awaited as there exist but two short monographs, by Heinrich Dessauer and Grattan Flood (the latter wildly inaccurate) – that I have not been able to discover any dates of composition ; such manuscripts as have come to light are undated. This lack of knowledge has therefore compelled me to arrange the items in this book by order of publication, a fact which must well be borne in mind. From 1810 to about 1823 a spate of publications appeared, but then slowed down considerably until 1832 when Field left Russia and, while on his continental travels, apparently arranged publication of his later works with various publishers. His publications through the firm of Collard & Collard during his final stay in England are of considerable importance (see Appendix E).

Field's manuscripts are very rare as are his letters ; I have only discovered a mere handful. Had his correspondence with publishers been found, the arrangement of this work by order of composition would no doubt have been possible, but only one such letter is known. This, however, is of the greatest importance and I reprint it here exactly as it was written. It was addressed to the firm of Breitkopf & Härtel and was in their archives until 1945 since when it has been "lost". Whilst Field refers to several works, the most interesting point about the letter is its date of October 18th/30th, 1815, which marks the commencement of his relations with a firm that was to publish some 70 editions of works during his lifetime, thus becoming his most important publisher. I should draw attention to the fact that Breitkopf & Härtel had previously published at least three of his works, apparently without permission, since Kühnel had been Field's regular publisher until then. This letter was printed in the firm's Year Book *Der Bär* for 1924 (on pp. 61-62). Breitkopf & Härtel, however, lost no time in getting under way with further publications, for in A.M.Z. in October 1815 they advertised Piano Concerto No. 1, and this was followed by nine other works in May of the following year.

18  
St. Petersburg le 30 8bre 1815.

J'ai reçue la lettre que vous m'avez fait l'honneur de m'adresser Messieurs, en datte du 22 7bre N.S. et serait charmé d'entrer en liaison avec une maison aussi connu et estimée que la votre. Je m'occupe dans ce moment de composer mon cinquieme concert, je pourrai vous l'envoyer vers le mois de mars prochain : J'acquiesce aux conditions que vous me proposès, d'abord pour faire connaissance et puis parce que vous m'assurez que l'édition que vous me livrez sera belle à tous égards ; chose à laquelle je tiens beaucoup, et qu'il est difficile d'obtenir ici : car du reste je serai obligé de placer mes exemplaires dans un magasin de musique, mes affaires ne me

## Introduction

perméttant pas de les vendre moi même, et on ne me les prendra qu'avec un rabais considerable, ce qui n'empéche pas que je ne vous rappelle la condition de n'en point envoyer a St. Petersburg pendant le premiers 18 mois : je vous prie aussi de me mander a peu près le tems que vous m'ettrez à graver ce morceau. Quant a mes autres compositions je n'en possède plus ; ayant vendu le tout à un éditeur d'ici : cela m'empéche de vous communiquer ce que vous desirez, mais il vous sera aisé de vous procurer ce qui vous manque, par un de vos correspondans : car tout est gravé : il y a outre mes quatre concerts, un nouveau quintetto pour le piano avec accompagnement.

Je vous prirais d'avoir la bonté de m'accuser la reception de ma response et ai l'honneur d'être

Messieurs

Votre tres humble Serviteur

John Field.

One can only hope that Field's command of the Russian language was better than his French. The Russian publisher mentioned therein was evidently Dalmas.

The most interesting source of information about Field's early publications, as it contains the first list of his works, is to be found in the second edition of Ernst Ludwig Gerber's *Neues historisch-biographisches Lexikon der Tonkünstler* (Kühnel, Leipzig, 1812), the second volume of which (E-I) was not reviewed in A.M.Z. until March 24th of the following year. This dictionary lists the following seven works by Field, the numbers in brackets being those to be found in this book :

- |   |      |   |    |    |                 |
|---|------|---|----|----|-----------------|
| 1 | (3)  | Go to the Devil, with Variations          | .. | .. | <i>Clementi</i> |
| 2 | (4)  | Since then I'm doom'd. Rondo              | .. | .. | <i>Clementi</i> |
| 3 | (6)  | Slave's Dance. Rondo                      | .. | .. | <i>Clementi</i> |
| 4 | (2)  | Del Caro's Hornpipe                       | .. | .. | <i>Broderip</i> |
| 5 | (8)  | Sonate 1, 2 & 3                           | .. | .. | <i>Kühnel</i>   |
| 6 | (15) | Fantaisie sur l'Andante de Martini. Op. 3 | .. | .. | <i>Kühnel</i>   |
| 7 | (10) | Variations sur l'Air Russe a 4 mains      | .. | .. | <i>Kühnel</i>   |

Now the striking thing about this list is its incompleteness, for Gerber was not aware that my Nos. 1, 5, 7 and 9 had been published in Germany prior to the appearance of his book in 1812. Why was his Clementi list incomplete? He may be excused for not being aware of the rather inaccessible Russian editions and for preferring to mention the Kühnel edition of the Sonatas rather than the Clementi, as Kühnel was publishing his *Lexikon*! Again it is curious that I have not traced copies of his Nos. 1 and 2 while my Nos. 5 and 7 were unknown to him and unseen by me too. The question immediately arises – from what source did Gerber derive his incomplete information? The last three items on his list are explained by the fact that Kühnel supplied the information, but the first four?

Field's name does not appear in Eitner, although the first eight compositions lay within the scope of his *Quellen-Lexikon*. The usual incomplete lists are to be found in Fétis, Grove and Riemann, without names of publishers. Dessauer gives publishers' names and attempts dates in his incomplete list, and Grattan Flood is almost incomprehensible in his statements. Finally the dates given by Willi Kahl in *Die Musik in Geschichte und Gegenwart*, Vol. 4 (Bärenreiter, Kassel, 1955) are not all strictly accurate.

## Introduction

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My ordering of Field's works would have been made easier had he given opus numbers to his works, the exception being his eighth publication, the three Sonatas dedicated to his master, Muzio Clementi, which he labelled Op. 1. True it is that my No. 15, the Fantaisie on an Air of Martini, is called Op. 3 by its publisher, Kühnel, but what Op. 2 might be or was intended to be – for none so marked has been found – is difficult to conjecture. Possibly Kühnel intended it to be the Air Russe Varié for four hands which he published at about the same time though he did not print an opus number on the title-page.

Apart from the usual bibliographical difficulty in dating the works and putting them in order, even worse has been the task of ordering the editions of each country for each separate composition. For the period when Field lived in Russia, I have somewhat arbitrarily assumed that the Russian was the first edition to appear. This has really been forced on me by the absence of any definite, precise information about the month or even the year in which they appeared. I must confess to a certain amount of dangerous guesswork – not a laudable confession for a bibliographer to make – especially as so little is known about Russian music publishers. Work on the other continental editions is far simpler because countless advertisements have been found, and comparatively so much more is now known about plate numbers and their corresponding dates through histories of music publishing houses. I refer to Austria and Germany in particular, but the usual exasperating difficulties have been encountered in France with firms like Richault, Richault & Momigny, Carli and Pacini.

In England the difficulties should have been considerably lessened for me by the fact that so many of Field's English publications bear the helpful legend "Ent. Sta. Hall" so that one blithely imagines that all one has to do is turn up the extant Stationers' Hall ledgers to discover the dates of publication. Alas, search of these has not revealed to me one single entry! and in contemporary newspapers only one advertisement has been found. Watermarks in the English publications have been more productive of results, but one has to be somewhat wary here, for old stocks of paper have been found and used by printers many years after the work was first issued, as is exemplified by the case of Moore's "Irish Melodies". Generally speaking, however, stocks of paper were mostly used up within two or three years. *En passant* may I say that I have just discovered that the paper (manufactured recently) on which this book has been typed out bears a date of 1766! Or maybe it is a manufacturer's code number? The Russian editions of the two Divertissements bear watermark dates of 1809 and 1810; hitherto I was unaware that watermarks are to be found in Russian paper; perhaps it was imported in this case. These works were printed as "gravé par Zetter" who is known to me as a Parisian publisher, and this lends weight to my supposition.

A.M.Z. and the Hofmeister and Whistling handbooks have been my constantly used sources for announcements and advertisements, but again experience tells me to proceed with caution with these. There are three possibilities – firstly, that an advertisement preceded publication which may have been delayed, secondly that advertisement and publication coincided and thirdly that the latter preceded the former, means of advertising being only resorted to in order to sell off old stock. It must therefore always be remembered that it is highly dangerous to assume that an advertisement date coincides with an actual publication date for this happens only in the case of my second instance. In the other two possibilities they clearly do not coincide. Let me mention for example the first four piano concertos of Field and the Quintetto.

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The plate numbers of the Breitkopf & Härtel editions of these works that I had found and took to be the first editions differed by two years from the advertisement dates. I was unable to reconcile them until in 1952 the British Museum, by legacy under the will of the late E. H. W. Meyerstein, received a bound-up volume containing these five works and one other. To my relief I found that the plate numbers revealed in each case an earlier edition than those previously examined by me, fitting in exactly with the advertisement dates that I found in A.M.Z. In those cases, therefore, in which the plate number of an extant edition suggests a later date than that found in an advertisement, I have learnt to suspect the existence of an earlier edition with a correspondingly earlier plate number.

I must draw attention to the fact that I have found numerous advertisements for which I have had unfortunately to record "no copy seen". I have also found many others which I have not been able to identify owing to the whims of publishers who have, according to their taste, labelled works indiscriminately *Polonaise*, *Rondeau*, *Rondeau Favorite*, *Pastorale*, *Romance*, *Rondeau Polonaise*, *Polonaise en forme de Rondeau*, *Rondoletto*, *Nocturne*, *Nocturne Pastorale*, etc., etc. Some have been given numbers (even up to 7 in the case of the rondos and 18 for the nocturnes) but as the keys are not always mentioned nothing can be done and I am therefore unable to include them. Field's predilection for the key of E flat major in nocturnes, rondos and concertos has caused considerable difficulty when I have been trying to identify works found in advertisements when only keys without numbers have been mentioned. In this key there were 3 nocturnes, 3 concertos (each with rondo movements), 1 sonata (with rondo movement), 1 rondo, 1 rondoletto, 1 romance and 6 other pieces – amounting to nearly a quarter of his output. There were also in the key of C major two concertos and four nocturnes. Again, the numberings of the nocturnes by different publishers show such differences that I have had to devote Appendix C to a clarification of this matter, and Appendix D deals with the Schubert publications edited by Franz Liszt.

\* \* \* \* \*

In view of certain criticisms that have been levelled at my work I trust that it may not be inopportune if I restate here the principles which have governed this and my previous bibliographical works on Berlioz, Gluck, Handel and Scarlatti. In a paper that I read on "The Fundamentals of Music Bibliography" in March, 1955 at the National Book League and which was printed by Aslib in the *Journal of Documentation* in September, 1955, I set forth at some length my ideas on what I considered the aims and purposes of a music bibliographer to be. Quite shortly put, these are as follows: firstly, the determining of the first edition; secondly, the dating of publication of all editions; thirdly, the relationship of editions, issues, impressions, variants, etc.; and fourthly, the noting of differences between the manuscripts and the different editions. In the last of these I did not actually use the word "musically", but it is obvious surely to all that I meant this, for there could not be differences of a purely bibliographical nature between a manuscript and a printed edition! In my book on Berlioz important musical differences were noted *in extenso* (e.g. "Les Troyens" – 14 pages), and in this work attention is drawn to a great number, but I consider that it is not part of a bibliographer's duty to point out such divergencies in minute detail, with musical examples. I maintain that his work is done when he draws attention to all alterations of a musical nature and that the whys

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and wherefores – with detailed examinations of them – are rather the duty of the editor of a critical edition. So long as the bibliographer informs the scholar, the editor, the research worker and so forth of such differences, in what editions they may be found, and where copies are located, then his work is finished. I am not aware that Kinsky, Halm, Deutsch, and van Hoboken in their works have gone beyond this and shall welcome corrections if I am wrong. Within such limitations I trust that this book will be found to be not only a thematic catalogue but a bibliography useful to the collector of music, the librarian, the historian of music and the musician. In one respect this work falls short, I must admit, for comparison with the manuscripts has been well-nigh impossible owing to their paucity, but again I reiterate that this is the task of an editor rather than of a bibliographer.

\* \* \* \* \*

The reader is asked to notice the following principles that have guided the compilation of this work :

- (a) As mentioned before in the Introduction each work has been arranged chronologically in order of publication : but not only this, for the editions in each individual composition have been treated in the same way. Thus an Italian or a French edition may precede a German one in one item but not in another. No regularity in arranging them by order of country or alphabetically has been observed but only by order of time of appearance.
- (b) Incipits have been taken from the earliest edition that I have actually seen. If I have not handled a particular Russian edition, for instance, I have reprinted the incipit from the next edition available.
- (c) Transcriptions of title-pages, advertisements, quotations, etc. have been copied exactly as originally printed, all mistakes including mis-spellings and incorrect accents included. (I prefer this to an endless stream of "sics").
- (d) Arrangements for four hands or any combination of instruments and transcriptions of any nature have not been included, save with one exception, as they were all published considerably later.
- (e) Shaded numbers and large capital letters (e.g. 20 A) have been given to all first editions and also to all important editions if their appearance coincided closely with that of the first edition.
- (f) Subsidiary numberings in lower case and in brackets (e.g. 20 A (a)) have been allotted to later editions for which title transcriptions and collations have not been given. Changes of title are mentioned, however, as well as plate numbers, when known, and prices adduced from advertisements for editions of which no copy has been found.
- (g) The up-beats as well as pauses have been included in bar countings.
- (h) Partial reprints, except for whole movements from Concertos or Sonatas, have not been given. For instance the following works contains selections not deemed worthwhile of inclusion :-
  - 1 JEAN LOUIS ADAM. *Méthode Complète de Piano*. Heugel, Paris. Contains parts of Concertos Nos. 2, 3, 4, 5 & 6.
  - 2 CARL CZERNY. *Recueils doigtés des plus brillans Passages, tirés des Oeuvres de Beethoven, Field, etc.* Diabelli, Vienna, [1822-4].
- (i) Duplication of information under the different pieces will be found throughout the book in order to simplify the references and avoid the necessity of the searcher having to keep on turning forwards and backwards.
- (k) As Hofmeister and Whistling were virtually one and the same handbook the references to them are always given as Hofmeister. Appendix F, however, contains details of this publication so that one can see from it whether it was actually published by Hofmeister, Whistling, or Meysel.

## ACKNOWLEDGMENTS



This part of my book – the most pleasurable for the chance of expressing my grateful thanks to those who have shown me so much kindness and help – is at the same time the most difficult for fear of leaving out certain names thus causing unintentional offence, a circumstance ever present in my thoughts.

To all those in charge of the libraries shown on my list as well as their assistants I am most grateful for their help in presenting music speedily for me to see on my visits thus saving me an enormous amount of time. Special mention, however, must be made of the following whom I have involved in considerable trouble and correspondence – Mrs. Jill Vlasto (Cambridge), Mr. J. E. Thomas (Cardiff), Dr. R. G. Hayes (Dublin), Dr. Hans Halm (Munich), Professor Guglielmo Barblan (Milan), Professor Yuri Keldish (Moscow), Mme. Irène Galezowska (Paris) and Mr. Irving Lowens (Washington). Professor Keldish has very kindly supplied me with all the collations of Russian editions of which the only known copy is in Russia.

Special thanks are due to Mr. A. Hyatt King for revision of the Introduction and general advice throughout the preparation of the work as well as Mr. O. W. Neighbour and Mr. G. A. Cole ; Miss Unity Sherrington for proof-reading of the music incipits and Mr. Alan Tyson for his assistance in proof-reading a great part of the text. Professor O. E. Deutsch and Dr. Alexander Weinmann have given me generous information about the plate numbers of Viennese music publishers and Mr. Alan Tyson has, on many an occasion, directed my unsuspecting attention to locations of editions unknown to me, also Signor Rate Furlan. My colleagues in the antiquarian music trade have been most assiduous too in their kind assistance and I am most grateful to them.

To the owners of music, manuscripts and autograph letters which make up my illustrations I offer my thanks for permission to reproduce them. They are indicated under each of the plates.

Finally – and most important of all – because in fact their share in this book has been of such dimensions that their names might almost be printed on the title-page as collaborators, I bow deeply in gratitude to Mrs. Christa Landon, of Vienna, Monsieur O. d'Estrade-Guerra, of Paris, and Dr. Rudolf Elvers, of Berlin, whose sincere friendship, unselfish co-operation and work for me has been quite immeasurable.





## CLASSIFIED INDEX OF WORKS



Not only does this list intend to facilitate recognition of Field's compositions by the giving of alternative titles under some of the items but it will also serve as a quick check-list of the publishers of the first editions. Appendices C, D and E will also be found useful for identification purposes.

### ORCHESTRAL WORKS

Piano Concerto No. 1. E flat. <i>Breitkopf &amp; Härtel</i>	...	...	...	27 A
Rondo – A Favorite Scotch Air. <i>Pigott &amp; Sherwin</i>	...	...	...	27 H (a)
Rondo – A Favorite Scotch Melody. <i>Dean</i>	...	...	...	27 H (b)
Rondo – Air Ecosais. <i>Addison &amp; Beale</i>	...	...	...	27 H (c)
Piano Concerto No. 2. A flat. <i>Breitkopf &amp; Härtel</i>	...	...	...	31 A
Piano Concerto No. 3. E flat. <i>Breitkopf &amp; Härtel</i>	...	...	...	32 A
Piano Concerto No. 4. E flat. <i>Breitkopf &amp; Härtel</i>	...	...	...	28 A
Piano Concerto No. 5 – “L’Incendie par L’Orage”. C major. <i>L’Auteur &amp; Lissner</i>	...	...	...	39 A
Piano Concerto No. 6. C major. <i>Breitkopf &amp; Härtel</i>	...	...	...	49 A
Piano Concerto No. 7. C minor. <i>Breitkopf &amp; Härtel</i>	...	...	...	58 A
Nocturne No. 12. <i>Meissonnier</i>	...	...	...	58 D (a)

### CHAMBER MUSIC – QUINTETS

Divertissement No. 1. E major. <i>Elbert</i>	...	...	...	13 A
Rondeau Pastoral No. 1. <i>Momigny &amp; Richault</i>	...	...	...	13 C
Favorite Rondo. <i>Clementi, Banger, etc.</i>	...	...	...	13 E
Midi Rondo. <i>Cocks</i>	...	...	...	13 E (b), 13 K, etc.
Rondeau favori. <i>Ricordi</i>	...	...	...	13 F
Divertissement No. 2. A major. <i>Elbert</i>	...	...	...	14 A
Rondeau Pastoral No. 2. <i>Momigny &amp; Richault</i>	...	...	...	14 C
No. 1 of Trois Romances. <i>Breitkopf &amp; Härtel</i>	...	...	...	14 E, etc.
Rondeau favori No. 2. <i>Breitkopf &amp; Härtel</i>	...	...	...	14 E (d)
No. 1 of Deux Nocturnes ou Romances. <i>Hofmeister</i>	...	...	...	14 E (g)
Favorite Romance. <i>Challier</i>	...	...	...	14 E (h)
Rondo in A dur. <i>Schlesinger</i>	...	...	...	14 E (m)
Rondeau. A flat. <i>Dalmas</i>	...	...	...	18 A (a)
Quintetto. A flat. <i>Breitkopf &amp; Härtel</i>	...	...	...	34 A
Nocturne No. 16. F major. <i>Richault</i>	...	...	...	See 62 A

# Classified Index of Works

## PIANOFORTE COMPOSITIONS

Sonatas Nos. 1, 2 & 3. Op. 1. E flat, A major, C minor. <i>Clementi</i>	...	8 A
Sonata No. 4. B major. <i>Dalmas</i>	... ..	17 A
Nocturne No. 1. No. 1 of Trois Nocturnes. E flat. <i>Peters</i>	... ..	24 A
No. 2 of Trois Romances. <i>Breitkopf &amp; Härtel</i>	... ..	24 A (a)
Nocturne No. 2. No. 2 of Trois Nocturnes. C minor. <i>Peters</i>	... ..	25 A
No. 3 of Trois Romances. <i>Breitkopf &amp; Härtel</i>	... ..	25 A (a)
Nocturne No. 3. No. 3 of Trois Nocturnes. A flat. <i>Peters</i>	... ..	26 A
Nocturne No. 4. A major. <i>Lissner</i>	... ..	36 A
Nocturne No. 5. B flat. <i>Lissner</i>	... ..	37 A
Nocturne No. 6. F major. <i>Wenzel</i>	... ..	40 A
Nocturne No. 7. C major. <i>Dalmas</i>	... ..	45 A
Nocturne No. 8. E minor. <i>Dalmas</i>	... ..	46 A
Nocturne No. 9. Pastorale. A major. <i>Breitkopf &amp; Härtel</i>	...	See 14 E, etc.
Nocturne No. 10. Romance. E flat. <i>Breitkopf &amp; Härtel</i>	...	See 30 A
Grande Pastorale. E major. <i>Collard &amp; Collard</i>	... ..	54 A
Nocturne Pastoral. <i>Schlesinger</i>	... ..	54 B
The Troubadour. Nocturne. C major. <i>Cramer, Addison &amp; Beale</i>	...	55 A
Nocturne No. 11. E flat. <i>Schlesinger</i>	... ..	56 A
Nocturne No. 12. C minor. <i>Meissonnier</i>	... ..	See 58 D (a)
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## BIOGRAPHICAL NOTES



DATE		PUBLICATIONS
July 26, 1782	Born at Golden Lane, Dublin. (Father, Robert)	
Sept. 30, 1782	Christened at St. Werburgh's Church	
Spring, 1791	Goes to Tommaso Giordani for lessons and is also a pupil of Philip Cogan	
Feb. 14, 1792	First concert (with other children) at Master Tom Cooke's Benefit, in the Exhibition Rooms, William Street, Dublin	
Mar. 24, April 4 and 14, 1792	Three concerts at the Rotunda, Dublin	
1793	Moves with his father to Bath	
December, 1793	Moves to London with his father who becomes violinist at Haymarket Theatre	
April, 1794	Apprenticed to Clementi for five years at 100 guineas	
May, 1794	First appearance in London at a Barthélemon concert, playing a Sonata by Clementi	
c. 1795	Studies the violin under G. H. Pinto	Fal lal la, first published composition
Feb. 7, 1799	Plays his Concerto at Pinto's Benefit Concert at the Haymarket Theatre	
Feb. 20, 1801	Oratorio concert at Covent Garden	Three Sonatas, Op. 1
August, 1802	Departure with Clementi for Paris, Vienna and St. Petersburg	
Summer, 1803	Clementi leaves him in St. Petersburg	
1804	First Russian concert at the Philharmonic	
September, 1807	Marries a French actress, Mlle. Percheron	
1810-11		Two Divertissements
1813	Parts from his wife	
November, 1814		Nocturnes Nos. 1, 2 & 3
1815		Concerto No. 1
1816		Concertos Nos. 2, 3 & 4
October, 1817		Concerto No. 5
Early 1822	Settles in Moscow	

## *Biographical Notes*

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DATE		PUBLICATIONS
May, 1823		Concerto No. 6
September, 1831	Leaves for London	
December, 1831	Royal Academy of Music concert, playing Hummel's A flat Concerto	
Feb. 27, 1832	Philharmonic concert, playing his own E flat Concerto. Cramer conducted	
March 28, 1832	Attends Clementi's funeral in Westminster Abbey	
May 30, 1832	King's Theatre concert	"Midi" Rondo
June 22, 1832	Cramer's concert	
Dec. 25, 1832	Paris Conservatoire concert	
Jan.-Feb., 1833	Three concerts in Pape's Salons, Paris	
February, 1833	Tour - Brussels, Toulouse, Marseilles, Lyons	
August 6, 1833	La Scala concert, Milan	
September, 1833	Geneva	
November, 1833	Venice	
May, 1834	Illness in Naples	
October, 1834		Concerto No. 7
June, 1835	Rachmanoff family take him to Ischia and Venice	
August, 1835	Three concerts at Hof Theatre, Vienna. Stays with Czerny	
September, 1835	Return to Moscow with Rachmanoffs.	
February, 1836		Nocturne No. 16, last published composition
November, 1836	Final illness	
Jan. 11/23, 1837	Death in Moscow	
Jan. 15/27, 1837	Burial in Foot-Hills Cemetery (First Lutheran Section), Moscow	



## ABBREVIATIONS



B.M.	British Museum, London
B.M.(R).	Royal Music Library, British Museum, London
R.A.M.	Royal Academy of Music, London
R.C.M.	Royal College of Music, London
T.C.L.	Trinity College of Music, London
B.B.C.	British Broadcasting Corporation, London
A.T.	Alan Tyson Esqre, London
B.L.O.	Bodleian Library, Oxford
K.C.(R).	Rowe Music Library, King's College, Cambridge
U.L.C.	University Library, Cambridge
P.L.C.	Pendlebury Library, Cambridge
B.I.B.	Barber Institute, the University, Birmingham
H.W.M.	Henry Watson Music Library, Manchester
L.P.L.	Liverpool Public Library, Liverpool
S.M.T.	St. Michael's College, Tenbury
N.L.S.	National Library of Scotland, Edinburgh
R.M.L.	Reid Music Library, the University, Edinburgh
E.P.L.	Edinburgh Public Library, Edinburgh
M.L.G.	Mitchell Library, Glasgow
C.P.L.	Cardiff Public Library, Cardiff
N.L.I.	National Library of Ireland, Dublin
T.C.D.	Trinity College, Dublin
B.N.	Bibliothèque Nationale, Paris
C.M.P.	Conservatoire de Musique, Paris
C.R.M.	Conservatoire Royal de Musique, Brussels
G.M.H.	*Gemeente Museum, the Hague
B.S.L.	*Deutsche Staatsbibliothek, Berlin
B.S.M.	Bayerische Staatsbibliothek, Munich
M.S.L.	*Musikbibliothek der Stadt, Leipzig
G.d.M.	Gesellschaft der Musikfreunde, Vienna
S.V.	Stadtbibliothek Musiksammlung, Vienna
O.N.V.	Österreichischen National-bibliothek, Vienna
F.C.	Conservatorio di Musica Cherubini, Florence
M.C.	Conservatorio della Musica Verdi, Milan
B.C.	Conservatorio Musicale Martini, Bologna
V.C.	Conservatorio Musicale Marcello, Venice
A.C.R.	*Accademia di S. Cecilia, Rome
N.M.P.	*Národní Museum, Prague
S.L.L.	*State Library, Leningrad
L.L.M.	*Lenin Library, Moscow
L.C.	*Library of Congress, Washington

\* Not visited by the Author



## THE BIBLIOGRAPHY





7021  
1

FAL LAL LA  
*The much admired Air on*  
 THE CHEROKEE  
*with Variations for the*  
 Grand or Small PIANO FORTE  
*Composed by Master Field*

Ent<sup>d</sup> at Stat<sup>s</sup> Hall.

Price 1<sup>s</sup> = 6<sup>d</sup>

L O N D O N

Printed by Longman and Broderip N<sup>o</sup> 26 Cheapside and N<sup>o</sup> 13 Haymarket.

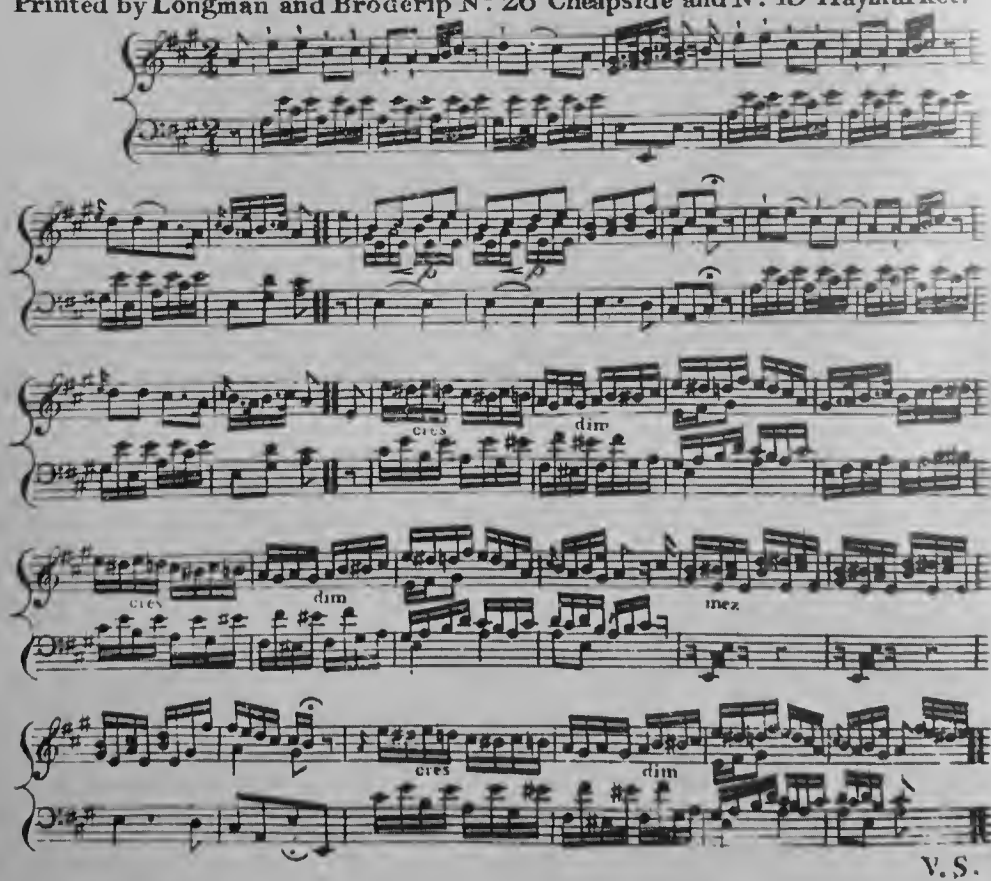


PLATE NO. I

- i Title-page of Fal lal la. First published composition. c. 1795  
*In the possession of the National Library of Ireland*

# I

## FAL LAL LA (A major)



Only one copy of this composition is known to me and it does not appear in Gerber's *Lexikon* of 1812, neither is it listed by Dessauer in 1912 nor by Grattan Flood in 1920. Unfortunately the paper on which it is printed bears no watermark date and I have not found any entry in the Stationers' Hall ledgers nor any advertisement.

*The Cherokee*, an opera in three acts, was "principally composed by Stephen Storace" according to the title-page of the first edition published by Dale in 1794, and must have achieved great popularity judged by the numbers of editions recorded in BUCOEM and in particular this Welch song of "Fal lal la" which was sung by Mrs. Bland. The opera was first produced on December 20th, 1794, which suggests that Field's variations were first published in 1795. At any rate Longman & Broderip ceased business under that name in 1798 and the former then became associated with Clementi so that this work must have been published between the end of 1794 and 1798. The words "Master Field" suggest, however, the earliest date in this range for in 1795 Field was thirteen years of age. There is no doubt that this is the earliest known publication of any of Field's works for on the title of the next composition he is described as "Author of the Variations to Fal lal la".

### IA ENGLISH EDITION

c. 1795

Fal lal la / The much admired Air in / The Cherokee / with Variations for the / Grand or Small Piano Forte / Composed by Master Field / Ent<sup>d</sup> at Stat<sup>e</sup> Hall. [rule] Price. 1<sup>s</sup>-6<sup>d</sup> / London / Printed by Longman and Broderip N<sup>o</sup> 26 Cheapside and N<sup>o</sup> 13 Haymarket.

COLLATION : Music, pp. 1-5, the first page being headed as above. Blank, [6].

FORMAT : Upright, engraved.

PLATE NUMBER : None.

COPY : N.L.I.

PUBLICATION DATE : See note above.

NOTE : The title-page is reproduced as Illustration No. 1.

# THE FAVORITE HORNPIPE

## (A major)



Only one copy of this work is known to me. It is placed as No. 4 in Gerber's *Lexikon* of 1812 where he states that it was published by Broderip (without Longman's name). This slight error was repeated by Dessauer in 1912 but corrected by Grattan Flood in 1920. The latter actually stated that it was published about 1794, re-published by Longman & Broderip in 1795 and again by Clementi & Co. in 1801. No Stationers' Hall entry and no advertisements have been found and the paper bears no watermark date.

As the title-page heading states that it was composed by Field, the "Author of the Variations to Fal lal la", it was obviously published after that work so that if my supposition is correct that the first composition was published in the early part of 1795 then this second one must have appeared between then and 1798 when Longman & Broderip's partnership was dissolved.

Del Caro married Cesare Bossi, a prolific composer of ballets in the last years of the XVIIIth century, who arrived in England in 1792 and died here in 1802. His *Flore et Zéphire* (the first ballet, according to Mr. Cyril Beaumont, in which dancers became air-borne on wires) was produced at the King's Theatre on July 7th, 1796, and in this Del Caro's name was given as Mme. Bossi which indicates that she was no longer dancing under her maiden name by then although the Hornpipe had been called "Del Caro's". This suggests again that this work appeared in either 1795 or the early part of 1796.

Incidentally Bland & Weller published in 1794 another "Favorite Hornpipe, Danced by Madame Del Caro. At the King's Theatre, Haymarket, in the Cantata of La Vittoria". This had variations by T. Latour for the pianoforte with Violin and Flute accompaniments.

### 2 A ENGLISH EDITION

c. 1795-1796

The favorite/ Hornpipe/ Danced by Madame Del Caro/ at the/ King's Theatre Haymarket/ arranged as a Rondo for the Grand or Small Piano Forte/[curved rule] by [curved rule]/ John Field/ Author of the Variations to Fal lal la/ Ent<sup>d</sup> at Stat<sup>s</sup> Hall. [double rule] Price 1s/ Printed by Longman and Broderip N<sup>o</sup> 26 Cheapside and N<sup>o</sup> 13 Haymarket.



## *The Favorite Hornpipe*

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COLLATION : Music, pp. 1-4, the first page being headed as above.

FORMAT : Upright, engraved.

PLATE NUMBER : None.

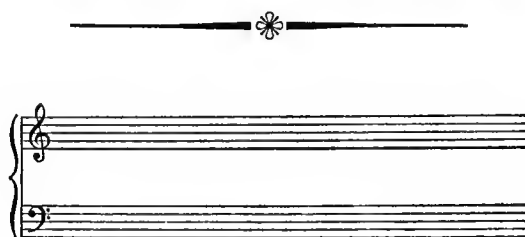
COPY : C.P.L. (now missing).

PUBLICATION DATE : See note above.

2 A (a) LATER EDITIONS : Clementi, London, 1801 according to Flood but no copy found.

2 A (b) Preston, London. In his catalogue dated 1803 it was advertised at One Shilling but no copy has been found.

## GO TO THE DEVIL AND SHAKE YOURSELF



Gerber in his *Lexikon* of 1812 lists this as No. 1 of Field's compositions published by Clementi but no copy of any edition has been discovered by me. Dessauer in 1912 followed Gerber exactly but Grattan Flood went somewhat further by stating that in 1793 Field "blossomed forth as a composer and published this arrangement of an Old Irish Air", the implication being that it was his first published composition at the age of eleven. He did not say who the publisher was but proceeded to relate that it "was re-published by Longman & Broderip in 1795, and by Clementi & Co. in 1801". Where these three derived their information from is something that has been unfortunately denied to me for I have found neither Stationers' Hall entries nor advertisements. Fétis, it is not without interest to see, splits up the title of this work and under his No. 17 calls it "Deux airs anglais, Go to the devil" et "Shake yourself".

In the Clementi & Co. catalogue contained in Pleyel's *Concertante* (see 9), published in 1802, there is advertised a work with this title at Two Shillings but no composer is named. I have traced the following compositions that bear this title :-

HAIGH, Thomas. A favorite country dance arranged as a Rondo. Lavenue, [c. 1796]

SAFFERY, Osmond. A Favorite Air, Adapted as a Rondo. Goulding, [c. 1797]

DALE, Joseph. A favorite Irish Dance, Arranged as a Rondo. Author, [1798]

It will be observed that neither Clementi nor Longman & Broderip's names appear as publishers and all of them are several years after the alleged publication of a Rondo supposed to be by Field.

A Preston catalogue of 1803 repeats its title at a price of One Shilling without mention of composer and a later one of 1811 still includes it. As Field was famous by then it might well be thought that if such a Rondo had been composed by him the publishers would only have been too glad to say so if only on a good sales basis.

## 4

## AIR AVEC VARIATIONS

“Since Then I’m Doom’d ”

(C major)



Andante



Var: 1



Var: 2



Var: 3



Var: 4



Allegro non troppo



Gerber in his *Lexikon* of 1812 lists this as No. 2 of Field's publications giving Clementi as the publisher which statement is followed by Dessauer in 1912 also without a date. Grattan Flood, however, states that Field "composed a pianoforte rondo on his master's song" in 1793 but I can find no corroboration that this air, sung by Mrs. Jordan in *The Spoiled Child*, was in fact by Tommaso Giordani. Further he avers that "it was re-published by Longman & Broderip in 1795, and by Clementi & Co. in 1801". I have not succeeded in tracing any publication other than that of the original song by S. A. & P. Thompson in about 1790 and BUCOEM is unable to supply the name of the composer. No Stationers' Hall entry or advertisement has been found.

4 A      GERMAN EDITIONS      1818

Since then i'm doomed / Air avec Variations / pour le / Pianoforte / par /  
John Field. / [rule] / Chez Breitkopf & Härtel à Leipsic. / Pr. 8 Gr.

COLLATION : Title, [1]. Music, pp. 2-7. Blank, [8].

FORMAT : Oblong, lithographed.

PLATE NUMBER : 2816 inside on right hand pages throughout.

COPIES : C.R.M. G.d.M.

PUBLICATION DATE : Advertised in A.M.Z. in June, 1818. Hofmeister 1819.

4 A (a)      LATER EDITIONS : Breitkopf & Härtel, Leipzig. c. 1820. Judged by P.N. 3165.  
8 gr. COPY : B.S.L.

4 A (b)      André, Offenbach. 1823 judged by P.N. 4492. Hofmeister 1823. 36 Xr.  
COPY : L.C.

FRENCH EDITIONS

4 B (a)      Carli, Paris. Hofmeister 1828. Since then i'm doom'd. Air avec Variations.  
P.N. 1222. 3 f. COPIES : A.T. F.C.

4 B (b)      Richault, Paris. Hofmeister 1828. 3 frs. No copy seen.



40

Mr. Davis

Gent<sup>l</sup>

May be so good and send me  
for Dearest the two Violin  
Concertos composed by Giovanni Vivaldi  
Arranged for the Piano Forte  
in which is introduced the Air  
of ~~the~~ the Past the Ruse - the  
one is in F<sup>ma</sup> & 2<sup>d</sup> in A  
and you will oblige you

1 Jan<sup>y</sup> 1800

J. Field

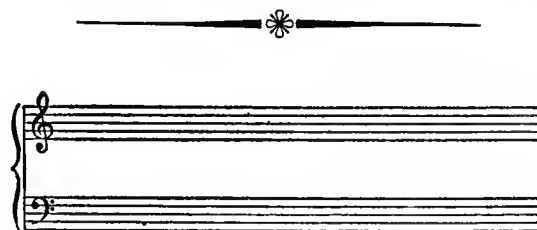
137

PLATE NO. 2

First known Autograph Letter. January 1st, 1800

In the possession of the British Museum

## SLAVE, BEAR THE SPARKLING GOBLET ROUND



This composition does not appear in Gerber's *Lexikon* of 1812 and Dessauer, following suit, does not mention it. Grattan Flood, however, states that Field "composed a pianoforte rondo on his master's song" in 1793 and that it was "re-published" (he does not speak of a prior publication) "by Longman & Broderip in 1795, and by Clementi & Co. in 1801". It is correct that the original song was composed by Tommaso Giordani and first published in 1782 by Longman & Broderip but I have not succeeded in tracing any arrangement by Field, or indeed any Stationers' Hall entry or advertisement.

# THE TWO FAVORITE SLAVE DANCES IN BLACK BEARD (G major)



This appears as No. 3 in Gerber's *Lexikon* of 1812 as "Slaves Dance Rondo" with Clementi as the publisher and this was copied presumably by Dessauer. Grattan Flood does not draw attention to it as an early work. So far as I have been able to find out it is the third and last of Field's compositions to have been published by Longman & Broderip and so, as their partnership was dissolved in 1798, it is not difficult to give it a date despite the fact that no entry has been found in the Stationers' Hall ledgers, no advertisements traced and the paper is without watermark dates. Only one copy is known with the original title.

*Black Beard*, "a grand ballet spectacle", with music by James Sanderson was first published by Longman & Broderip in 1798, the year in which this firm came to an end, and this confirms my assigning the Field composition to that year. In Clementi & Co.'s catalogue in Pleyel's *Concertante* (see 9) this Rondo by Field is advertised at One Shilling and Six Pence which was the price of the Longman & Broderip edition. When Clementi did publish it he must have raised the price to Two Shillings for I have found in a private collection a copy of this edition bearing the title of "Two Airs as a Rondo", with a watermark date of 1810.

Twelve bars before the end of this composition there appear the words "Tink a tink!", the name of a duet in Michael Kelly's *Blue Beard* which was also performed and published in 1798. T. H. Butler, Bruguier, Steibelt and Dussek also wrote variations on this air.

Following the Clementi edition all those published on the continent bear the title "Deux Airs en Rondeau" or "Deux Airs en forme de Rondeau".

## 6 A ENGLISH EDITIONS

1798

The Two Favorite / Slave Dances, / in / Black Beard, / Arranged as a Rondo by / J. Field. / Entered at Stationers Hall [rule] Price 1-6 / Printed by Longman and Broderip N<sup>o</sup> 26 Cheapside and 13 Haymarket

COLLATION : Music, pp. [1]-6, the first page being headed as above.

FORMAT : Upright, engraved.

PLATE NUMBER : None.

COPY : N.L.I.

PUBLICATION DATE : See note above.



*The Two Favorite Slave Dances in Black Beard*

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6 A (a) LATER EDITION : Clementi & Co., London. Watermarked 1810. Two Airs as a Rondo. No P.N. 2s. COPY : A.T.

**6 B** GERMAN EDITIONS 1815

Deux Airs / en / Rondeau / Pour le Pianoforte / par / John Field. / Chez Breitkopf & Härtel à Leipsic. / Pr. 6 Gr.

COLLATION : Title, [1]. Music, pp. 2-7. Blank, [8].

FORMAT : Oblong, lithographed.

PLATE NUMBER : 2620 inside on right hand pages throughout.

COPY : G.d.M.

PUBLICATION DATE : Advertised in A.M.Z. on April 5th, 1815. This plate number agrees with a date of about October, 1817 so that there may exist an earlier edition with a much lower plate number.

6 B (a) LATER EDITIONS : Breitkopf & Härtel, Leipzig, c. 1820 judged by P.N. 3150. 6 Gr. COPY : B.S.L.

6 B (b) André, Offenbach. Hofmeister 1823. 30 Xr. No copy seen.

6 B (c) Lischke, Berlin. Elvers 1825. Hofmeister 1825. P.N. 1674. 8 Gr. COPY : C.R.M.

6 B (d) Paez, Berlin. Hofmeister 1845. A reissue presumably of B (c). 10 Ngr. No copy seen.

6 B (e) Breitkopf & Härtel, Leipzig. Hofmeister 1845. 7½ Ngr. No copy seen.

**6 C** ITALIAN EDITION c. 1815

Deux Airs / en forme de / Rondeau / pour le / Piano-forte / par / John Field / Classe III Cahier de la Bibl<sup>e</sup> de Musique moderne. / [on left] Propriété de l'Editeur [on right] Déposés à la I.R. Bibl<sup>e</sup> / Année IV. / [on left] N° 1360 [on right] Prix 1<sup>r</sup> 25<sup>c</sup> / À Milan / Chez Jean Ricordi Éditeur Rue. S<sup>te</sup> Marguerite N° 1118.

COLLATION : Title, [1]. Music, pp. 2-7. Blank, [8].

FORMAT : Oblong, engraved.

PLATE NUMBER : 1360 on title. G.1360 inside.

COPIES : M.C. O.N.V.

PUBLICATION DATE : c. 1815 judged by the plate number and address.

**6 D** AUSTRIAN EDITIONS 1816

Deux Airs en Rondeau / Pour le Piano-Forte / par / John Field / a Vienne chez Pierre Cappi. / (Kohlmarkt : N° 266) / [on the left] N° 15. [on the right price erased]

COLLATION : Title, [1]. Music, pp. 2-7. Blank, [8].

FORMAT : Oblong, engraved.

PLATE NUMBER : 15 on title and 15.P.C. inside.

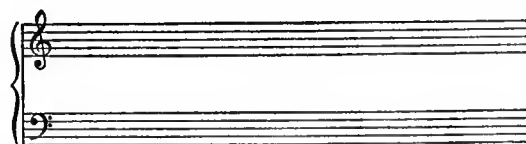
COPY : B.M.

PUBLICATION DATE : Cappi started in business in 1816 and with this early plate number the assumption is that it was published in that year.

6 D (a) LATER EDITIONS : Mechetti, Vienna. Hofmeister 1819. 24 Xr. P.N. 662. COPY : B.S.L. (destroyed).

6 D (b) Haslinger, Vienna. Hofmeister 1828. 20 Xr. No copy seen.

## LOGIE OF BUCHAN RONDO



John Longman, Clementi & Co., who were only in business under this title from 1798 to 1801, advertised this "Rondo, by Field" in the *Morning Chronicle* on December 27th, 1799, at a price of One Shilling but no copy has been found and no reference to it in any book whatsoever from Gerber's *Lexikon* of 1812 right down to the present day. "Logie of Buchan" appeared in the Clementi catalogue of 1802 found in Pleyel's *Concertante* (see 9) at One Shilling but without the name of the composer. The original song was published anonymously by C. Wheatstone, BUCOEM dating it c. 1795.





PLATE NO. 3

8 Title-page of Three Sonatas. Op. 1. 1801  
*In the possession of the British Museum*

## 8

## THREE SONATAS

## Op. 1

(E flat, A major, C minor)

*Dedicated to Muzio Clementi*

Allegro moderato  
cantabile sempre legato

Rondo. Allegro  
scherzando

Allegro vivace  
for:

Allegro vivace  
for:

Non troppo allegro ma con fuoco, e con espressione  
p

Rondo. Allegretto scherzando  
pp

8 A

ENGLISH EDITIONS

1801

[within a highly decorative pictorial border] Three / Sonatas / for the / Piano Forte / Composed and Dedicated to / M<sup>r</sup> Clementi, / by his Pupil / John Field. / [on left] Op. 1. [on right] Price 8. / [in a panel] Paul fc. 10 Plough Court, Fetter Lane, Fleet St<sup>t</sup> / London. / Printed by Muzio Clementi & C<sup>o</sup> 26, Cheapside

COLLATION : Title, verso blank. Blank, [1]. Music, pp. 2-43. Blank, [44].

FORMAT : Upright, engraved.

PLATE NUMBER : None.

COPIES : P.C. (wm. 1800). R.C.M. (wm. 1801). B.M. (wm. 1802). R.M.L. (no wm.). K.C.(R). (Sonata No. 1 only. wm. 1812).

PUBLICATION DATE : Advertised in the *Morning Post* on March 25th, 1801.

NOTE : The title-page is reproduced as Illustration No. 3.

## *Three Sonatas*

- 8 A (a) LATER EDITIONS : There is in the B.M. a copy of No. 2 only, watermarked 1821. It was printed from the same plates but had an entirely re-engraved title-page being plain without any ornamental border.
- 8 A (b) Augener, London. 1939. Sonata No. 1. P.N. 17834. COPIES : B.M. U.L.C. M.L.G. B.I.B.
- 8 A (c) Augener, London. 1940. Sonata No. 2. P.N. 17885. COPIES : B.M. U.L.C. B.I.B.
- 8 A (d) Augener, London. 1940. Sonata No. 3. P.N. 17891. COPIES : B.M. U.L.C. B.I.B.

### 8 B FRENCH EDITIONS c. 1802-1803

Trois / Sonates / pour / Le Piano Forte / Composées et Dédiées / à Muzio Clementi, / Par Son Elève / John Field / Prix 7<sup>1</sup> 10<sup>s</sup> / A Paris / Chez M<sup>l</sup>les. Erard, Rue du Mail N<sup>o</sup> 6 / Propriété des Editeurs. Enreg. à la Bibliothèque N<sup>le</sup> / [rule] / A Lyon, Chez Garnier, Place de la Comédie, N<sup>o</sup> 18.

COLLATION : Title, verso blank. Blank, [1]. Music, pp. 2-45. Blank, [46].

FORMAT : Upright, engraved.

PLATE NUMBER : 251 inside throughout.

COPIES : G.d.M. C.R.M. (price overprinted 8<sup>f</sup>10<sup>s</sup>).

PUBLICATION DATE : Reviewed in A.M.Z. on April 13th, 1803 but it did not appear in Hofmeister until 1817.

- 8 B (a) LATER EDITIONS : Carli, Paris. c. 1820 judged by P.N. 843. Hofmeister 1828. 9 frs. COPIES : B.M. F.C.

- 8 B (b) Richault & Momigny, Paris. Hofmeister 1828. A re-issue of the foregoing. P.N. 843. 9 frs. COPY : C.M.P.

- 8 B (c) Chanel, Paris. Hofmeister 1828. 9 frs. No copy seen.

### 8 C GERMAN EDITIONS 1809-1808-1811

Sonate / pour le / Pianoforte / composé et dédié / à Muzio Clementi / par Son Elève / John Field. / N<sup>o</sup> 1. [strokes added in ink for other sonatas] / [rule] / Pr. 14 Gr. / A Leipzig chez A Kühnel. / (Bureau de Musique)

COLLATION : No. 1. Title, verso blank, [1-2]. Blank, [3]. Music, pp. 4-13. Blank, [14].

No. 2. Title, verso blank, [1-2]. Blank, [3]. Music, pp. 4-14. Two blanks, [15-16].

No. 3. Title, [1]. Music, pp. 2-16. Two blanks, [17-18].

FORMAT : Oblong, engraved.

PLATE NUMBERS : 729, 643 and 913 inside throughout each of the three.

COPIES : B.M. (No. 3). G.d.M. (No. 3).

PUBLICATION DATES : 1809, 1808, 1811 judged by plate numbers. No. 3 advertised in A.M.Z. in November 1811.

NOTE : In this edition the arrangement is different from the previous editions, the order being 2, 1, 3.

- 8 C (a) LATER EDITIONS : Peters, Leipzig. After 1813 when Peters took over the firm of Kühnel. Hofmeister 1817. A re-issue of the foregoing (8 c) but for the substitution of C. F. Peters for A. Kühnel on the title-page. COPIES : B.M. (Peters No. 1 only). N.L.I. (Peters No. 1 only). K.C.(R). (No. 3 only). B.S.L. (Peters No. 2 only). S.V. (Peters No. 2 only). S.V. (No. 3 only). G.M.H. (complete, No. 2 lacks title). L.C. (complete).

## *Three Sonatas*

- 8 c (b) Breitkopf & Härtel, Leipzig. Advertised in A.M.Z. in June 1817. Hofmeister 1818. P.N. 2547. 1 Rthlr. 8 Gr. COPIES : B.M. F.C.
- 8 c (c) Lischke, Berlin. Hofmeister 1822 (two only, arranged 2 and 1, and issued separately with P.N.s. of 1064 and 1198). 12 Gr. COPY : B.M. (Lischke No. 2 only). No copy seen of the other.
- 8 c (d) Simrock, Bonn. Hofmeister 1823. Advertised in *Caecilia* in March 1824. P.N. 2050. 2 frs. 25. or 13½ Gr. COPIES : B.S.L. B.S.M. (No. 2 only, late issue with price of 1.50 Marks).
- 8 c (e) Breitkopf & Härtel, Leipzig. c. 1825 judged by P.N. 4147. 1 Th. 8 Gr. COPIES : P.C. L.C.
- 8 c (f) Hofmeister, Leipzig. Hofmeister August 1830. 12 Gr. No copy seen.
- 8 c (g) Challier, Berlin. Hofmeister May 1838. No. 2 only. P.N. 243. ½ Rthlr. COPY : B.S.M.
- 8 c (h) Paez, Berlin. Hofmeister 1845. A re-issue of c (c). ½ Tlr. COPY : C.R.M.
- 8 c (i) Bote & Bock, Berlin. c. 1848 judged by P.N. 1332. In 8 Oeuvres. COPY : C.R.M.
- 8 c (k) Schlesinger, Berlin. No. 2 only. c. 1856 judged by P.N. 4574. Hofmeister 1858. 15 Ngr. COPY : B.S.L. (late issue of c. 1865).
- 8 c (l) Schlesinger, Berlin. No. 2 only. Hofmeister 1873. P.N. 6275. 0.30 Marks. No copy seen.
- 8 c (m) Cohen, Bonn. Hofmeister 1886. 1.50 Marks. No copy seen.

### ITALIAN EDITIONS

- 8 D (a) Ricordi, Milan. c. 1816 judged by the address and P.N. 1652. No. 3 only. 3 Fr. COPIES : B.M. M.C. A.C.R.
- 8 D (b) Ratti & Cencetti, Rome. 1822 judged by P.N. 27 as the firm was only founded in 1822. No. 3 only. 2 frs. 25 cs. COPY : B.M.
- 8 D (c) Lorenzi, Florence. c. 1825. No. 3 only (called No. 1). P.N. 841. L.3.10. COPY : B.M.

### AUSTRIAN EDITIONS

- 8 E (a) Artaria, Vienna. Weinmann September 30th, 1816. No. 2 only. P.N. 2468. 45 Xr. COPY : O.N.V.
- 8 E (b) Maisch, Vienna. Weinmann November 23rd, 1816. No. 2 only. P.N. 534. COPIES : F.C. P.C.
- 8 E (c) Diabelli, Vienna. 1822-23 judged by P.N. 1168. No. 2 only. 45 Xr. No copy seen.

### SEPARATE EDITIONS OF SECOND MOVEMENT OF

#### SONATA No 1

- 8 F (a) RUSSIAN EDITION before 1808

The second movement of Sonata No. 1 was published as a Rondo—Rondeau composé pour le piano-forte par I. Field. Elève de Mr. Clementi. Chez F. A. Dittmar, à St. Petersburg. It was oblong in format and had a plate number of 1168. Dittmar went out of business in 1808. COPY: S.L.L.

## *Three Sonatas*

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### AUSTRIAN EDITIONS

- 8 G (a) Maisch, Vienna. Weinmann September 18th, 1815. Rondeau Favorite (inside, Rondo No. 7). P.N. 8. COPY : G.d.M.
- 8 G (b) Tobias Haslinger, Vienna. c. 1835. Rondo. No. 66 in Vol. 2 of the Wiener Pfennig-Magazin, on pp. 190-192. Edited by Carl Czerny. No P.N. COPY: B.M.

### GERMAN EDITIONS

- 8 H (a) Paez, Berlin. A reprint most probably of an edition published in 1825 by Lischke with P.N. 1728. No price. COPY : L.C.
- 8 H (b) Aibl, Munich. 1890. Rondo. No. 7 of Classical Pianoforte Pieces. Edited by Hans von Bülow. P.N. 2198. COPY : B.M.

### ENGLISH EDITIONS

- 8 I (a) Augener, London. 1881. Rondo scherzando. No. 3 of ten Popular Pieces. Edited by Ernst Pauer. P.N. 422. COPIES : B.M. B.L.O. R.M.L.
- 8 I (b) Cocks, London. 1893. Rondo in E flat. No. 152 of Standard Classical Pieces. P.N. 19686. 4s. COPY : B.M.
- 8 I (c) Williams, London. 1896. Rondo in E flat. No. 5 in Series VI of Select Pianoforte Works. Edited by Carl Reinecke. P.N. 8429. 4s. COPY : B.M.

### ITALIAN EDITION

- 8 K (a) Lucca, Milan. No. 7 in Scelta di Opere Classiche per Pianoforte dal repertorio di Hans di Bulow. P.N. 37594. COPY : V.C.

### SEPARATE EDITION OF SECOND MOVEMENT OF SONATA No. 2

#### AUSTRIAN EDITION

- 8 L (a) Tobias Haslinger, Vienna. c. 1835. Scherzo. No. 63 in Vol. 2 of the Wiener Pfennig-Magazin, on pp. 185-188. Edited by Carl Czerny. No P.N. COPY: B.M.

#### ENGLISH EDITION

- 8 M (a) Augener, London. 1881. Scherzo. No. 7 of ten Popular Pieces. Edited by Ernst Pauer. P.N. 422. COPIES : B.M. B.L.O. R.M.L.



## 9

# PLEYEL'S CONCERTANTE

## (F major)

*Dedicated to Thomas Harris*



This arrangement was unknown to Gerber and I have completely failed to trace any mention of it in any book. It will be noted that no less than four composers took a hand in it - Pleyel, Clementi, Field and Parke - but according to one's interpretation of the wording, Parke may have been only responsible for the Dedication! Somewhat odd this as he was not even the publisher. He initialled every copy that I have examined.

In the copy seen in a private collection, but not in the others, there is a three-page List of Subscribers headed by six of the children of George III and other familiar names of the period are found such as Arnold, Attwood, Cramer, Rauzzini, Shield, Salomon, etc. These subscribers numbered 195 for 362 copies but the interesting point that emerges is that it is the only catalogue that I have ever seen where those subscribers taking the two accompaniment parts were enumerated separately. These only numbered 62 copies.

Only four copies of the work have been found and they all bear a watermark of 1801 though one bears an additional one of 1802. Only one copy has the two separate accompani-

ment parts. Parke also made an arrangement for Violin, Oboe, Bassoon, Tenor, Cello and Flute obligato with accompaniment for full orchestra, a copy of which is in the B.M. but Field's name does not appear in connection with this. It had the same publisher and was watermarked 1801.

**9 A      ENGLISH EDITION**

1802

[on a curve] Pleyel's/ Celebrated Concertante in F./ Composed by him while in London, expressly for the/ Members of the Professional Concert ;/ Arranged for the/ Piano Forte/ by/ M<sup>r</sup>. John Field,/ under the immediate direction of/ M<sup>r</sup>. Clementi, with Accompaniments/ for a Violin and Violoncello ad libitum./ Dedicated (by permission) to/ Thomas Harris Esq<sup>r</sup>/ by/ W. T. Parke./ [on left] Ent<sup>d</sup> at Sta. Hall. [on right] Price 4<sup>s</sup>/ London,/ Printed by Clementi, Banger, Hyde, Collard & Davis, 26, Cheap-side &/ may be had at all the Music Shops, in Town & Country.

COLLATION : Piano : Title, verso blank. Catalogue, [1]. Music, pp. [2-20].  
Violino : pp. 1-4. Basso : pp. 1-4.

FORMAT : Upright, engraved.

PLATE NUMBER : None.

COPIES : B.M. (wm 1801). K.C.(R.) (wm 1801). U.L.(C). (wm 1801, 3 parts).  
A.T. (wm 1801 and 1802, with List of Subscribers).

PUBLICATION DATE : B.M. dates it 1802. No Stationers' Hall entry or advertisements found.

# IO

## AIR RUSSE VARIÉ À QUATRE MAINS

“How have I grieved you”

(A minor)

*Dedicated to the Mademoiselles Irène and Agathe de Poltoratzky*



No. 7 in Gerber's *Lexikon* of 1812 and he incorrectly says that it was first published by Kühnel of Leipzig which statement is repeated in Dessauer.

### IO A RUSSIAN EDITION

1803-1810

Air russe / varié / pour le Piano-Forte / à quatre mains / dédié aux Demoiselles / Irène & Agathe / de Poltoratzky. / par / I. D. Field. / Moscou chez C. F. Schilbach.

COLLATION : Title, [1]. Music, pp. 2-8.

FORMAT : Upright, engraved.

PLATE NUMBER : ? None.

COPY : S.L.L.

PUBLICATION DATE : It has been impossible for me to find out anything or make more than a conjecture.

### IO B ENGLISH EDITION

c. 1811

Duet / On a favorite / Russian Air, / for Two Performers on the / Piano-Forte, / As newly Constructed by Clementi & C<sup>o</sup> with Additional Keys up to F, / and also arranged for the Piano Forte up to C, / By / John Field. / Ent. at Sta. Hall. [rule] Price 4<sup>s</sup> / London, Printed by Clementi, Banger, Collard, Davis, & Collard, 26, Cheapside. / NB. Where may be had Just Published, A Grand Concerto for the Piano-forte, By J. B. Cramer,

Op. 48. Pr. 10<sup>s</sup>/ A Practical School for the Piano-forte, Consisting of Fifty fingered Exercises, by J. Woelfl. Vol. 1. Pr. 21<sup>s</sup>/ & a Grand Concerto, for the Piano forte by J. D. Bomtempo, Op. 7. Pr. 10<sup>s</sup>/6. / N<sup>o</sup> 1811.

COLLATION : Title, verso blank. Blank, [1]. Music, pp. 2-9. Blank, [10].

FORMAT : Upright, engraved.

PLATE NUMBER : N<sup>o</sup> 1811. on title and inside throughout.

COPIES : B.M. (wm 1811). K.C.(R). (wm none). A.T. (wm 1810).

PUBLICATION DATE : c. 1811 judged by the watermark dates. Clementi's firm did not bear these names as partners until 1810. This was advertised as "Just Published" on Clementi's edition of Beethoven's Les Adieux Sonata, Op. 81a, which was entered at Stationers' Hall on January 28th, 1811.

**10 C GERMAN EDITIONS**

1812

Variations / sur / l'air russe : / Чемъ тебя я огорчила / pour le / Piano-forte / à 4 mains / par / J. D. Field. / [on the right] Pr. 8 Gr. / A Leipzig chez A Kühnel, / (Bureau de Musique.)

COLLATION : Title, verso blank, [1-2]. Blank, [3]. Music, pp. 4-7. Blank, [8].

FORMAT : Oblong, engraved.

PLATE NUMBER : 952 inside throughout.

COPY : G.d.M.

PUBLICATION DATE : Advertised in A.M.Z. in July 1812.

- 10 c (a) LATER EDITIONS : Simrock, Bonn. Advertised in A.M.Z. in January 1822. Hofmeister 1822. P.N. 1942. 1 Fr. COPIES : B.S.L. B.S.M. L.C.
- 10 c (b) Breitkopf & Härtel, Leipzig. c. 1822 judged by P.N. 3676. 8 Gr. Hofmeister 1828. COPY : B.S.L.
- 10 c (c) André, Offenbach. 1823 judged by P.N. 4524. Hofmeister 1823. 36 Xr. COPY : L.C.
- 10 c (d) Lischke, Berlin. Hofmeister 1828. 6 Gr. No copy seen.
- 10 c (e) Peters, Leipzig. A reissue of C. Hofmeister 1828. 8 Gr. COPY : K.C.(R).
- 10 c (f) Schuberth & Niemeyer, Hamburg. Heft 17 of Neue Bibliothek für Piano-forte Spieler. P.N. 50-1-2. COPY : K.C.(R).
- 10 c (g) Paez, Berlin. Hofmeister 1844. A reissue presumably of c (d). 7½ Ngr. No copy seen.
- 10 c (h) Niemeyer, Hamburg. Hofmeister 1844. 10 Ngr. No copy seen.
- 10 c (i) Aibl, Munich. c. 1857. P.N. 1427. 54 Kr. or 15 Ngr. COPY : B.S.M.
- 10 c (k) Breitkopf & Härtel, Leipzig. Hofmeister 1878. 1 Mark. No copy seen.

**10 D ITALIAN EDITION**

1812-1813

Aria Russa / Variata / per il / Piano-Forte / a quattro mani / Composta da Gio. Field / Anno II.<sup>do</sup> / Classe III<sup>a</sup> Fascicola 1<sup>o</sup> e 2<sup>o</sup> della Biblioteca di Musica moderna. / [on left] Proprietà dell' Editore [on right] Deposta alla C.R. Bibl<sup>a</sup> / [on left] N<sup>o</sup> 1010. [on right] Prezzo Lir 1.50. / Milano / Presso Gio. Ricordi Negoziante di Musica, Editore del C.R. Conservatorio, e Proprietario della Musica del R. Teatro alla Scala, / che tiene Stamperia, Archivio di Spartiti e Magazzino di Cembalo di Vienna e Monaco, nella Cont<sup>a</sup> di S<sup>a</sup> Margherita N<sup>o</sup> 1118.

*Air Russe Varié à quatre mains*

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COLLATION : Title, [1]. Music, pp. 2-7. Blank, [8].

FORMAT : Oblong, engraved.

PLATE NUMBER : 1010 on title and inside throughout.

COPIES : M.C. B.C.

PUBLICATION DATE : After about 1812-3 according to Ricordi's address.

**10 E**      **AUSTRIAN EDITIONS** **1816**

Variations / sur un Air Russe / pour / le Piano-Forte / a Quatres Mains /  
par / John Field / à Vienne chez Artaria et Comp. / [in lower left hand  
corner] N° 2467.

COLLATION : Title, [1]. Music, pp. 2-9. Blank, [10].

FORMAT : Oblong, engraved.

PLATE NUMBER : 2467 inside throughout.

COPIES G.d.M. O.N.V. N.M.P.

PUBLICATION DATE : Weinmann September 30th, 1816.

10 E (a)      LATER EDITIONS : Artaria, Vienna. A reissue of the foregoing. 75Fl. Ö.W.  
COPY : B.S.L.

10 E (b)      Weigl, Vienna. Hofmeister 1828. 30 Xr. No copy seen.

**FRENCH EDITIONS**

10 F (a)      Carli, Paris. Hofmeister 1828. Air Russe Varié A Quatre Mains. P.N. 1080  
on title and 1082 inside throughout. 3 f. 50 c. COPY : A.T.

10 F (b)      Richault, Paris. Hofmeister 1828. 4 fr. 50. No copy seen.

10 F (c)      Dufaut & Dubois, Paris. Hofmeister 1828. 3 fr. 75. No copy seen.

10 F (d)      Lemoine, Paris. c. 1822-3 judged by P.N. 586. 3 fr. 60. COPY : B.M.

**BELGIAN EDITION**

10 G (a)      ? Messemaeckers, Brussels. Duo Favori Sur un Air Russe à Quatre Mains.  
P.N. 55. 3 f. 50 c. COPY : G.M.H. (imprint indecipherable).

## II

### ANDANTE A QUATRE MAINS (C minor)



The manuscript of this work is in the Library of Congress and bears on its title – Andante pour le Pianoforte à quatre mains par John Field tiré de la gazette musicale. This suggests that it was copied from the French periodical *La Gazette Musicale*, published by the firm of Schlesinger but search in this review from its inception in 1835 to 1880 has revealed no trace of it (see Appendix A, page 153, under Library of Congress).

#### II A RUSSIAN EDITION

1811

Contained in a volume – “Variétés Lyriques pour les Dames/ Journal/ pour le Piano et le Chant” – which was edited by W. Aumann, and published in the Première Livraison, dated 1811, at St. Petersburg by Brief & Vonderfour, grande Morskoy, maison Antonoff No. 125. It appeared on pp. 22-3 and bore a plate number of 33. The title-page is reproduced as Illustration No. 4. COPY : O.N.V.

#### II B GERMAN EDITION

1812

*Allgemeine Musikalische Zeitung*, published by Breitkopf & Härtel, No. 17 for April 22nd, 1812, on two pages following page 286 in exactly the same form as the Russian edition except for five minor additions in slurs and ties in bars 12-3.



N<sup>o</sup> 64

# Variétés Lyriques pour les Dames

## JOURNAL

pour le Piano et le Chant

L. H. P.

Première Livraison

1811.

PAR W. AIMANN, REDACTEUR



*Le prix de l'abonnement est de 20 R. pour l'année et 5 R. par trimestre. Les abonnés des provinces paieront la somme de 28 R. pour l'année et 7 R. par trimestre et recevront le dit Journal sans frais de port. Il paraîtra tous les trois mois au cahier de six à sept feuilles. Tous les exemplaires seront signés par le rédacteur.*

Imprimé et imprimé



ST. PETERSBOURG chez BRIEFF & VONDERFOUR  
grande - Morskoy, maison - Dubouff. 1812.

M.S. 20924



0927 30  
1811

PLATE No. 4

II, 12, 18 & 31 F (a) Title-page of Variétés Lyriques. 1811

In the possession of the Österreichischen National-Bibliothek



## 12

# LA DANSE DES OURS (E flat)



On pages 113-4 of Dessauer's book under Anhang II he prints "Ein Bärenanz" (in C major) by Field which he claims had never been printed before. On page 115 he then gives the story of the composition of this work, the gist of which is as follows :-

The foregoing composition was given to me by the Polish composer Fr. Brzezinski, now living in Leipzig, and is ostensibly by Field and printed here for the first time. He was a grandson of the well-known Philippine Brzezinski, born in 1800 and pupil of Charles Mayer, who composed the famous song "Don't leave me" which became the Polish National Anthem. She passed on to her grandson the "Bärenanz" of Field, saying that there was a passage in it which Field used in the Rondo of his fifth Piano Concerto. Dessauer goes on to say about the origin of this dance that Brzezinski had told him - One day a Russian trainer gave a performance with his bear outside Field's residence in St. Petersburg or Moscow and tried to get the bear to dance to the monotonous tunes of his flute. Field thought that the tunes were too drowsy, seized the flute and played this air which proved more acceptable to inducing the bear to dance.

The facts of this matter are that this dance was published in 1811 and again a few years later and seems therefore to have been unknown to Dessauer. Dessauer's version is quite different and much shorter than the published ones, which were identical, but in both only three bars bear any resemblance to the 6/8 section of the Rondo of the Fifth Concerto. Dessauer's version is much shorter and has an entirely different ending. It is likely that the 1811 published version must have had the approval of Field for it was reprinted soon afterwards.

### 12 A RUSSIAN EDITIONS

1811

Contained in a volume - "Variétés Lyriques pour les Dames / Journal / pour le Piano et le Chant" - which was edited by W. Aumann, and published in the Première Livraison, dated 1811, at St. Petersburg by Brieff & Vonderfour, grande Morskoy, maison Antonoff No. 125. It appeared on

## *La Danse des Ours*

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page 9 and bore a plate number of 33. The heading to the music is – “La Danse des Ours. Allegretto à quatre mains. Première Partie composée par John Field, Seconde Partie par W. Aumann”. The second part appears on page 10 and says – “Seconde Partie composée pour Melle. la Comtesse Elisabeth de Golouvine par W. Aumann”. The title-page is reproduced as Illustration No. 4. COPY : O.N.V.

12 A (a)      Contained in the magazine – “Journal de Musique pour le Piano-Forte – Dédié aux Dames” – published by C. Wenzel, Moscow. It appears on page 19 and had a plate number of 59 which corresponds roughly with a date of about 1816.

12 A (b)      Jurgenson, Moscow. No copy seen.

# 13

## DIVERTISSEMENT AVEC QUATUOR No. 1 (E major)

*Dedicated to Mademoiselle La Comtesse Elisabeth de Goudovitsch  
(by the publisher)*



### First Version—305 bars

#### EDITIONS WITH ACCOMPANIMENT PARTS

#### 13 A RUSSIAN EDITION c. 1810

Premier / Divertissement / Pour le Pianoforte / avec Accompagnement / de deux Violons Alto & Basse ad lib. / composé par / J. Field. / & dédié / à Son Excellence / Mademoiselle la Comtesse / Elisabeth de Goudovitsch / par L'Editeur. / [rule] / chez Charles Elbert et Co. à Moscou. / Rue Twerskaya N° 178. / N° 19. / Gravé par Zetter / Prix.

COLLATION : Title, verso blank, [1-2]. Music, pp. [3]-9. Blank, [10].

FORMAT : Upright, engraved. 4 parts of 2 pp. each.

PLATE NUMBER : 19 on title and inside throughout.

COPIES : B.M. (wm 1809). B.S.L. (no wm).

PUBLICATION DATE : c. 1810 judged by watermarks.

NOTE : The dedication was made by the publisher and not by Field.

#### 13 B GERMAN EDITIONS 1812

Premier / Divertissement / pour le / Pianoforte / avec accompagnement de deux Violons, Alto et Basse, / (ad libitum) / par / J. Field. / [rule] / Chez Breitkopf & Härtel à Leipsic. / Pr. 16 Gr.

COLLATION : Title, verso blank, [1-2]. Music, pp. 3-9. Blank, [10].

FORMAT : Oblong, lithographed. 4 parts of 2 pp. each, upright, lithographed.

PLATE NUMBER : 1764 inside throughout.

COPY : G.d.M.

PUBLICATION DATE : Advertised in A.M.Z. in August 1812.

*Divertissement avec Quatuor No. 1*

- 13 B (a) LATER EDITIONS : Breitkopf & Härtel, Leipzig. c. 1822 judged by P.N. 3638.  
16 Gr. COPY : B.S.L. (destroyed).  
13 B (b) Breitkopf & Härtel, Leipzig. 1827 judged by P.N. 4400. Price unknown.  
No copy seen.  
13 B (c) Breitkopf & Härtel, Leipzig. P.N. 4400. Hofmeister 1845. 20 Ngr.  
COPY : C.R.M.  
13 B (d) Simrock, Bonn. Hofmeister 1818. 3 frs. No copy seen.

**13 C FRENCH EDITIONS**

c. 1812

Rondeau Pastoral / Divertissement / Pour le Piano / avec Accomp<sup>t</sup> de deux Violons, Alto et Basse / Composé / Par J. Field. / N<sup>o</sup> — Prix 6<sup>f</sup> / a Paris / Chez M<sup>r</sup> J. J. De Momigny, Auteur, Editeur, M<sup>d</sup> de Musique et d'Instrumens, Boulevard Poissonnière, N<sup>o</sup> 20. / 37. et 38.R. / Propriété de Simon Richault, Editeur, Rue Grange Batelière, N<sup>o</sup> 7.

COLLATION : Title, verso blank. Music, pp. 1-7. Blank, [8].

FORMAT : Upright, engraved. Title signed by Richault.

PLATE NUMBER : 37 et 38 on title and 37.R throughout inside.

COPY : B.M. (piano part).

PUBLICATION DATE : Before 1824 judged by the address and about 1812 by the plate number.

- 13 c (a) LATER EDITIONS : Carli, Paris. Hofmeister 1821. A reissue of the foregoing with P.N. 37.R. 6 frs. COPY : F.C. (5 parts).

- 13 c (b) Chanel, Paris. Hofmeister 1828. 6 frs. No copy seen.

**13 D BELGIAN EDITION**

c. 1825

Premier / Divertissement / Pour le Piano Forte / avec Accompagnement / de deux Violons Alto & Basse ad libitum / composé par / I. Field. / et dédié / a Son Excellence / Mademoiselle la Comtesse Elisabeth de Goudovitsch / [in a hatched background] Prix. 4<sup>f</sup> / a Bruxelles. / au Magasin de Musique de H. Messemaeckers Rue du Luxom N<sup>o</sup> 298 près celle de la montagne.

COLLATION : Title, verso blank. Music, pp. 1-7. Blank, [8].

FORMAT : Upright, engraved. 4 parts of 2 pp. each.

PLATE NUMBER : 181 inside throughout.

COPY : B.M.

PUBLICATION DATE : Unknown but about 1825.

**EDITIONS WITHOUT ACCOMPANIMENT PARTS**

**13 E ENGLISH EDITIONS**

c. 1813

TITLE-PAGE : See Illustration No. 7.

COLLATION : No. 50 on pp. 253-259, the first page being headed – A Favorite Rondo. / Composed . . . by John Field. At the foot is the price of 3s.

FORMAT : Upright, engraved.

PLATE NUMBER : None.

COPIES : B.M. (wm none). K.C.(R). (wm 1811).

PUBLICATION DATE : c. 1813. See Appendix E, page 165.

- 13 E (a) LATER EDITIONS : Wessel, London. Reviewed in the *Harmonicon* in October 1832. *Prémier Divertissement*. Liv : 4 of *l'Art Moderne*, doigtée par C. Czerny. 3s. COPY : S.M.T.

*Divertissement avec Quatuor No. 1*

- 13 E (b) Cocks, London. 1888. Midi Rondo. Edited by Adolphe Schloesser. No. 6 of Classical Music. P.N. 18336. 4s. COPIES : B.M. B.L.O.

13 F ITALIAN EDITION c. 1813

Rondeau favori / pour le / Piano-forte / par / Jean Field / classe Cahier de la Bibl<sup>e</sup> de Musique Moderne / [on left] Propriété de l'Editeur / N<sup>o</sup> 1101. / [on right] Déposé à la I. R. Bibl<sup>e</sup> / Prix / Milan / Chez Jean Ricordi Editeur de l'I. R. Conservatoire. / Marchand de Musique, et Propriétaire des Partitions du R. Théâtre à la Scala, / qui tient Imprimerie, Archive musicale et Magazin de Forte-Pianos de Vienne et de Munich. Rue St Marguerite N<sup>o</sup> 1118.

COLLATION : Title, [1]. Music, pp. 2-8. Two blanks, [9-10].

FORMAT : Oblong, engraved.

PLATE NUMBER : 1101 on title and inside throughout.

COPIES : B.M. G.d.M. M.C. A.C.R.

PUBLICATION DATE : c. 1813 judged by Ricordi's address and plate number.

13 G AUSTRIAN EDITIONS 1816

Deux / Divertissemens / pour / le Piano-Forte / par / John Field / N<sup>o</sup> 2466 a Vienne, Chez Artaria et Comp. Pr, 80<sup>s</sup> Ö.W.

COLLATION : Title, [1]. Music – Rondo, pp. 2-9. Music – Pastorale, pp. 10-12 (see No. 14). Two blanks, [13-14].

FORMAT : Oblong, engraved.

PLATE NUMBER : 2466 on title and inside throughout.

COPY : B.M.

PUBLICATION DATE : Weinmann September 30th, 1816. Hofmeister 1818.

- 13 G (a) LATER EDITION : Diabelli, Vienna. 1825 judged by P.N. 2088. Divertissement. No. 19 in Die Kunst des Fingersatzes. Edited by C. Czerny. 45x.C.M. COPY : K.C.(R).

FRENCH EDITIONS

- 13 H (a) Janet & Cotelle, Paris. c. 1821 judged by the address and P.N. 1185. No. 2 of Trois Rondeaux Exécutés par Mayer. 3f.75c. COPY : P.C.

- 13 H (b) Pacini, Paris. Hofmeister 1828. No. 2 of Trois Rondeaux. P.N. 447. 3f. 75c. COPY : M.C.

GERMAN EDITIONS

- 13 I (a) Breitkopf & Härtel, Leipzig. c. May 1822 judged by P.N. 3768. Rondeau favori No. 1. 8 Gr. COPY : M.C.

- 13 I (b) André, Offenbach. c. 1823 judged by P.N. 4487. Rondeau favori No. 1. 45 Xr. COPIES : P.C. L.C.(2).

- 13 I (c) Lischke, Berlin. Hofmeister 1823. Rondeau favori No. 4. P.N. 1628. 8 Gr. COPY : B.M.

- 13 I (d) Breitkopf & Härtel, Leipzig. c. August 1828 judged by P.N. 4615. Rondeau favori No. 1. 8 Gr. COPIES : B.M. T.C.L. B.S.L.

- 13 I (e) Challier, Berlin. Hofmeister May 1838. Rondeau favori. P.N. 244. COPY : B.S.M.

- 13 I (f) Paez, Berlin. Hofmeister 1845. A reissue of 1 (c). 10 Ngr. or 12½ Sgr. COPY : C.R.M.

## Second Version—256 bars

### “LE MIDI”

In its original form as a *Divertissement* this work consisted of 305 bars and was first published about 1810. When Field returned to London in 1831 he revised the work, cutting it down to 256 bars, and it was published as a pianoforte composition by Collard & Collard some time in the summer of 1832 for a note on the title states that it was played at a concert at the King's Theatre on May 30th, 1832. For the first time “Twelve O’Clock” was attached to the title. By August 6th of that same year Field was in Milan for on that date he gave a concert at the Scala when this composition was played and this fact is indicated on the title-page of the Ricordi edition which was published soon afterwards with the additional and not strictly accurate statement that it was “nouvellement composée par l’Auteur à l’occasion de son concert donné au théâtre de la Scala”. The important thing about this Ricordi edition – which exists in only three copies so far as I have been able to discover – is that in addition to the piano part there was an accompaniment for a string quartet. Of all the many editions published of the “Midi” rondo, as it is generally known, no other contains these string parts.

Comparison of the Ricordi edition with that of the longer version published by Breitkopf & Härtel twenty years earlier shows that the Ricordi is a much simpler and less ornamentated one with great divergencies in all the parts. The tempo of the earlier version is marked *Allegro Moderato* and the later *Allegretto*.

It will be seen under Nos. 13 G, 13 M (a), 13 O (a), 13 Q (a), 13 R and 13 R (a) that the work was also published in combination with the Pastoral movement of *Divertissement No. 2*.

#### EDITIONS WITHOUT ACCOMPANIMENT PARTS

##### 13 K ENGLISH EDITIONS

1832

Twelve O’Clock, / The Celebrated Rondo, / Played by his Pupil, / Miss Jonas, / At the Author’s Concert, / on Wednesday the 30<sup>th</sup> of May, 1832, at the / Great Concert Room, King’s Theatre, / for the / Piano Forte, / Composed by / John Field / Ent. Sta. Hall. [rule] Price 2<sup>s</sup>/6. / London, / Printed & Published by Collard & Collard, (late Clementi & C<sup>o</sup>) 26, Cheap-side.

COLLATION : Title, verso blank. Music, pp. 1-7. Blank, [8].

FORMAT : Upright, engraved.

PLATE NUMBER : 3654 inside throughout.

COPY : B.M.

PUBLICATION DATE : 1832 (see Appendix E).

13 K (a) LATER EDITIONS : Augener, London. 1872. No. 12 of 18 Nocturnes. Edited by Ernst Pauer. P.N. 11. 1s. 4d. COPY : B.M.

13 K (b) Lamborn Cock, London. (248 bars). 1872. Favorite Rondo in A. Known as “Twelve O’Clock”. Edited from Manuscripts in the Composer’s Hand-writing by Charles Gardner. P.N. 5450. 3s. COPY : B.M.

13 K (c) Boosey, London. 1877. No. 7 of 10 Nocturnes. Edited by George Forbes. No P.N. 1s. COPY : B.M.

13 K (d) Augener, London. 1879. No. 12 of 18 Nocturnes. Edited by Ernst Pauer. P.N. 11. 2s. COPY : B.M.

13 K (e) Augener, London. 1900. Second Series of Concert Programme Music. Edited by Ernst Pauer. P.N. 7307. 4s. COPY : B.M.

## *Divertissement avec Quatuor No. 1*

- 13 K (f) Ashdown, London. (252 bars). 1947. Midi – Le Retour de Vienne. P.N. 33534. 2s. COPY : U.L.C.

### FRENCH EDITIONS

- 13 L (a) Schlesinger, Paris. 1833 judged by P.N. 1386. Midi – Nocturne caractéristique Composé et Exécuté à Paris. 5fr. COPY : K.C.(R).  
13 L (b) Richault, Paris. c. 1836 judged by P.N. 2279. Midi – Rondeau favori. 4f.50. COPY : C.M.P.  
13 L (c) Heugel, Paris. 1855. Midi – Rondeau favori. Revu, doigté et accentué par Marmontel. P.N. 1731. COPIES : B.N. C.M.P. P.C.  
13 L (d) Firmin Didot Frères, Paris. 1873. Midi – Rondo. P.N. 78. COPY : B.S.L.  
13 L (e) Bathlot-Joubert, Paris. 1890. Edited by E. Thullier. P.N. 6502. COPIES : B.N. C.M.P.  
13 L (f) Colombier, Paris. 1890. Midi – Rondo favori. Les Petits Classiques No. 11. Edition simplifié par J. L. Battman. (147 bars). P.N. 3698. COPY : B.M.  
13 L (g) Choudens, Paris. 1900. Midi – Rondo. P.N. 11917. COPIES : B.N. C.M.P.  
13 L (h) Hamelle, Paris. 1912. Midi – Rondo. Edited by F. le Couppey. P.N. 6514. COPIES : B.N. C.M.P.

### RUSSIAN EDITION

- 13 M (a) Grösser & Muller, Moscow. c. 1836. Le Midi – Rondeau précède d'une Pastorale. P.N. 531. COPY : V.C.

### GERMAN EDITIONS

- 13 N (a) Schlesinger, Berlin. Midi – Nocturne caractéristique. Copies found only of a later issue after 1870 with the price in Marks – O.N.V. Schlesinger Archives.  
13 N (b) Schuberth, Leipzig. c. 1869 judged by P.N. 4588. Nocturne caractéristique en forme de Rondeau. No. 12 of 12 Nocturnes. Edited by Franz Liszt. COPY : R.C.M.  
13 N (c) Schuberth, Leipzig. c. 1869 judged by P.N. 4607. Edited by Franz Liszt. Revised by K. Klauser. No. 12 of 12 Nocturnes. COPY : P.C.  
13 N (d) Peters, Leipzig. 1881 judged by P.N. 6515. No. 18 of 18 Nocturnes. Edited by Louis Koehler.  
13 N (e) Breitkopf & Härtel, Leipzig. c. 1882 judged by P.N. 16095. No. 18 of 18 Nocturnes. Edited by Carl Reinecke. COPY : R.M.L.

### ITALIAN EDITIONS

- 13 O (a) Ricordi, Milan. 1875. No. 1 in Vol. 7 of l'Arte Antica e Moderna. Midi Rondò preceduto da una Pastorale (58 bars). P.N. 35185. COPY : B.M.  
13 O (b) Ricordi, Milan. 1925. No. 18 of Diciotto Notturmi. Edited by Ernesto Marciano. E.R. 529. COPY : M.C.  
13 O (c) Ricordi, Milan. 1932. No. 26 in Vol. 14 of Antologia di Musica Antica e Moderna, Edited by G. Tagliapietra. E.R. 993. COPIES ; B.M. B.C.

As no copies have been seen of the following editions it is impossible to say whether they are of the 305 or 256 bars versions :-

### GERMAN EDITIONS

- 13 P (a) Bote & Bock, Berlin. 1848 judged by P.N. 1332. Midi – Rondo favorit. No. 2 in Oeuvres de J. Field. 25 Sgr.  
13 P (b) Schott, Mainz. Hofmeister 1880. Midi – Nocturne No. 6. 0.4 Marks.

*Divertissement avec Quatuor No. 1*

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RUSSIAN EDITIONS

- 13 Q (a) Gutheil, Moscow. Le Midi – Rondeau précédé d'une Pastorale. P.N. 2853.  
COPY : B.S.L.
- 13 Q (b) Jurgenson, Moscow. Le Midi – Pastorale Rondeau. COPY : L.L.M.
- 13 Q (c) State Publishers, Music Division, Moscow. Midday – Nocturne No. 18.  
COPY : L.L.M.

EDITION WITH ACCOMPANIMENT PARTS

13 R ITALIAN EDITION c. 1832-1833

Le Midi / Rondeau / pour le / Piano Forte / avec accompagnement de  
Quatuor (ad libitum) / Par / John Field / Pianiste de Russie / Précède /  
d'une Pastorale / nouvellement composée par l'Auteur / à l'occasion de  
son concert donné au théâtre de la Scala à Milan / [on left] Propriété de  
l'Editeur / 7331-32. / [on right] Prix / [with a bracket against the next  
two lines] Pour Piano seul Fr. 2.60 / avec accompag<sup>t</sup> «4. / [rule] / Enregistré  
dans l'Archive de l'Union / [rule] / Milan / Chez Jean Ricordi vis-à-vis le  
Théâtre à la Scala, Florence chez Jean Ricordi et C<sup>e</sup>

COLLATION : Title, verso blank. Blank, [1]. Music – Pastorale, pp. 2-5 (see  
14 L). Music – Rondo, pp. 6-13. Blank, [14].

FORMAT : Upright, engraved. First three accompaniment parts 2 pp. each  
and Basso part 4 pp.

PLATE NUMBER : 7331-32 on title and F.7331-32.S. inside throughout. Parts  
have 7332 throughout.

COPIES : G.d.M. (piano and 4 parts). L.C. (4 accompaniment parts).

PUBLICATION DATE : c. 1832-3 judged by plate number. Hofmeister February  
1834.

- 13 R (a) VARIANT : A later issue with Ricordi's address at 1720 Rue Omenoni. This  
would be after 1838. COPY : C.R.M.



# DIVERTISSEMENT AVEC QUATUOR No. 2 (A major)

*Dedicated to Mademoiselle la Comtesse Anne Alexiewna d'Orloff-Tschesmensky*



## First Version—96 bars

### EDITIONS WITH ACCOMPANIMENT PARTS

- 14 A**      **RUSSIAN EDITION** c. 1811  
 Second / Divertissement / Pour le Pianoforte / avec Accompagnement / de  
 deux Violons Alto & Basse. / composé & dédié / à Son Excellence / Made-  
 moiselle la Comtesse / Anne Alexiewna / D'Orloff-Tschesmensky / par /  
 J. Field. / [rule] / chez Charles Elbert et Co. à Moscou. / Rue Twerskaya  
 N<sup>o</sup> 178. / grave par Zetter / N<sup>o</sup> 33. / Prix. 5.R<sup>1</sup> / à Leipsic chez A. Meysel.  
 COLLATION : Title, verso blank. Blank, [1]. Music, pp. 2-11. Blank, [12].  
 FORMAT : Upright, engraved. 4 parts of 2 pp. each.  
 PLATE NUMBER : 33 on title and inside throughout.  
 COPIES : B.M. (wm 1810. 5 parts). G.d.M. (wm 1810. 5 parts).  
 PUBLICATION DATE : c. 1811 judged by watermarks.
- 14 B**      **ENGLISH EDITION** c. 1811-1812  
 Divertimento / for the / Piano Forte. / with Accompaniments for / Two  
 Violins, / Tenor & Violoncello / Composed by / J. Field. / London, / Printed  
 by Clementi, Banger, Collard, Davis, & Collard, 26 Cheapside. / [on left]  
 Ent. at Sta. Hall. [on right] Price 5.  
 COLLATION : Title, [1]. Music, pp. 2-11. Blank, [12].  
 FORMAT : Upright, engraved.  
 PLATE NUMBER : None.

*Divertissement avec Quatuor No. 2*

COPY : B.M. (wm 1810. Cipriani Potter's copy, signed).

PUBLICATION DATE : c. 1811-2 judged by watermark.

NOTE : While accompaniment parts are mentioned on the title-page the price does not appear to cover these. Unfortunately the one copy found does not possess these so I do not know if they were ever issued.

**I4 C** FRENCH EDITIONS c. 1812

Rondeau Pastoral / Divertissement / Pour le Piano / avec Accomp<sup>t</sup> de deux Violons, Alto et Basse / Composé / Par J. Field. / N<sup>o</sup> — Prix 6<sup>l</sup>/ a Paris / Chez M<sup>r</sup> J. J. De Momigny, Auteur, Editeur, M<sup>d</sup> de Musique et d'Instrumens, Boulevard Poissonnière, N<sup>o</sup> 20. / 37. et 38.R. / Propriété de Simon Richault, Editeur, Rue Grange Batelière, N<sup>o</sup> 7.

COLLATION : Title, verso blank. Blank, [1]. Music, pp. 2-11. Blank, [12].

FORMAT : Upright, engraved. Title signed by Richault.

PLATE NUMBER : 37 et 38.R. on title. 38.R. inside throughout.

COPIES : B.M. (piano part). C.M.P. (piano part).

PUBLICATION DATE : Before 1824 judged by the address and about 1812 by the plate number.

NOTE : No. 2 appears at the head of the music.

I4 C (a) LATER EDITIONS : Carli, Paris. Hofmeister 1821. A re-issue of the foregoing with P.N. 38.R. 6 frs. COPIES : B.B.C. (5 parts). F.C. (5 parts). P.C. (5 parts).

I4 C (b) Chanel, Paris. Hofmeister 1828. 6 frs. No copy seen.

**I4 D** GERMAN EDITIONS 1818

Divertissement / pour le / Piano-Forte / avec accompagnement / de 2 Violons, Viola et Violoncelle / par / John Field / [rule] / N<sup>o</sup> 2. à Leipsic Pr. 18 Gr. / Chez Breitkopf & Härtel.

COLLATION : Title, [1]. Music, pp. 2-11. Blank, [12].

FORMAT : Oblong, lithographed. 4 parts upright of 2 pp. each.

PLATE NUMBER : 2815 inside on right hand pages throughout.

COPIES : C.R.M. (5 parts). G.d.M. (5 parts).

PUBLICATION DATE : Advertised in A.M.Z. in June 1818. Hofmeister 1819.

I4 D (a) 2<sup>e</sup> / Divertissement / pour le / Piano-Forte / avec Accomp. de 2 Violons, Alto & Basse / composé et dédié / à son Excellence Mademoiselle la Comtesse / Anne Alexiewna d'Orloff Tschesmensky / par / John Field. / Prix 3 Fr. / Bonn et Cologne chez N. Simrock. / 1798.

COLLATION : Title, [1]. Music, pp. 2-11. Blank, [12].

FORMAT : Upright, engraved. 4 parts upright of 2 pp. each.

PLATE NUMBER : 1798 on title and inside throughout all parts.

COPY : B.S.L. (5 parts). K.C.(R). (5 parts).

PUBLICATION DATE : Very difficult to say as it appeared in Hofmeister 1818 and yet the plate number corresponds with a c. 1820-1 date according to Deutsch. Maybe publication was delayed for some time. I have described it in full owing to its closeness in time to the Breitkopf edition.

I4 D (b) LATER EDITIONS : Breitkopf & Härtel, Leipzig. c. May 1822 judged by P.N. 3764. 18 Gr. COPIES : B.M. (5 parts). L.C. (5 parts).

I4 D (c) Breitkopf & Härtel, Leipzig. Hofmeister 1845. 22½ Ngr. No copy seen.

## Second Version—62 bars

### PASTORALE

After its first appearance about 1811 as the first movement of the *Divertissement No. 2* this composition went through many changes both in title and content. In its original form it consisted of 96 bars but when published as a pianoforte solo it was cut down to 62 and was the first of *Trois Romances* published by Breitkopf & Härtel in 1815. Other publishers called it in later editions *Pastorale*, *Rondeau Pastoral*, *Rondeau favori No. 2* and so on until it eventually ended up as one of the *Nocturnes*, usually No. 8 but No. 7 in the Liszt-Schuberth edition. Strictly speaking it should be No. 9 and from Appendix C it will be seen that it was only the Litolf and Steingraber editions which gave it its correct numbering.

Breitkopf & Härtel, prior to publishing it as the first movement of *Divertissement No. 2*, issued it – as already mentioned – in 1815 as No. 1 of *Trois Romances* and about 1822-3 re-issued it as *Rondeau favori No. 2* (*Seconde édition revue et corrigée par l'Auteur*) but with 49 bars instead of 62, their *Rondeau favori No. 1* being the “Midi” Rondo from *Divertissement No. 1*. Another version, 52 bars in length, was published by Artaria in 1816 and this was practically the same as the one used by Breitkopf & Härtel for their *Rondeau favori No. 2*. Between the end of 1831 and the middle of 1832 when Field was revisiting this country he revised the work again and published through Collard & Collard a 58 bars version which was entirely different after the first fourteen bars; and about the same time Mori & Lavenue issued a 50 bars one which omitted twelve bars of the 62 bars version three bars before the end.

After his visit to London Field proceeded to Milan, and Ricordi published about 1832-3 the Collard & Collard version of 58 bars in combination with the “Midi” Rondo, but the important thing about this was that it was the first and only edition ever to have an accompaniment for string quartet. Compared with the original edition published by Elbert of the *Divertissement No. 2* this was greatly simplified, and – most important of all – the Viola part of Elbert is now shown as “tacet” and only plays in the “Midi” Rondo. Again in the original version the Violoncello and Basso parts are printed on one staff but in the Ricordi edition they are found on separate ones.

After the publishers' names I have inserted in brackets the number of bars of which each edition consists. Under Nos. 14 F, 14 I (a), 14 I (b), 14 K (a), 14 L and 14 L (a) will be found those editions in which the *Pastorale* was published in combination with the “Midi” Rondo of *Divertissement No. 1*.

#### EDITIONS WITHOUT ACCOMPANIMENT PARTS

- 14 E GERMAN EDITIONS 1815  
Trois Romances/Pour le Pianoforte/ par / John Field./ [rule]/ Chez Breitkopf & Härtel à Leipsic/ Pr. 12 Gr.  
COLLATION : Title, verso blank, [1-2]. Music, pp. 3-13. Blank, [14].  
FORMAT : Oblong, lithographed.  
PLATE NUMBER : 2152 inside on right hand pages throughout.  
COPY : R.C.M.  
PUBLICATION DATE : Advertised in A.M.Z. in April 1815. Hofmeister 1817.  
NOTE : The *Pastorale* is the first Romance, consisting of 62 bars, the others being *Nocturnes* Nos. 1 and 2 (see Nos. 24 and 25).
- 14 E (a) LATER EDITIONS : Breitkopf & Härtel, Leipzig. (62). c. October 1817 judged by P.N. 2621. No. 1 of *Trois Romances*. 12 Gr. COPY : B.M. P.C.
- 14 E (b) Breitkopf & Härtel, Leipzig. (? 62). 1819 judged by P.N. 3052. No. 1 of *Trois Romances*. COPY : B.S.L. (destroyed).
- 14 E (c) Lischke, Berlin. (62). Elvers 1820. Hofmeister 1821. No. 1 of *Trois Romances*. P.N. 1145. 14 Gr. COPIES : B.S.L. P.C.

*Divertissement avec Quatuor No. 2*

- 14 E (d) Breitkopf & Härtel, Leipzig. (49). c. May 1822 judged by P.N. 3755. Rondeau favori No. 2 (Seconde edition revue et corrigée par l'Auteur). COPY : G.d.M.
- 14 E (e) André, Offenbach. (? 62). c. 1823 judged by P.N. 4565. Hofmeister 1828. Romance. COPY : B.S.L. (destroyed).
- 14 E (f) André, Offenbach. (? 49). Hofmeister 1834. Neue, von Componisten verbesserte Auflage. 18 Xr. No copy seen.
- 14 E (g) Hofmeister, Leipzig. (62). Advertised in A.M.Z. in November 1835. Hofmeister November 1835. Nocturne No. 9 (with No. 10) of Deux Nocturnes ou Romances. P.N. 2063. 8 Gr. COPIES : B.S.L. L.C.
- 14 E (h) Challier, Berlin. (? 62). Hofmeister November 1836. Favorite Romance. 4 Gr. No copy seen.
- 14 E (i) Paez, Berlin. (62). Hofmeister 1845. A reissue presumably of E (c). 17½ Ngr. No copy seen.
- 14 E (k) Schuberth, Leipzig. (62). c. 1859 judged by P.N. 2488. No. 7 of Huit Nocturnes. Edited by Franz Liszt.
- 14 E (l) Schuberth, Leipzig. (62). c. 1869 judged by P.N. 4607. No. 7 of 12 Nocturnes. Edited by Franz Liszt. Revised by K. Klauser. COPY : R.C.M.
- 14 E (m) Schlesinger, Berlin. (52). c. 1869 judged by P.N. 6274. Rondo in A dur. No. 4 of Pianoforte-Compositionen in Classischem Styl. COPY : B.M. P.C.
- 14 E (n) Litloff, Brunswick. (62). 1870. No. 9 of 17 Nocturnes. Edited by Louis Koehler and Louis Winkler. P.N. 2774. COPY. B.S.L.
- 14 E (o) Bote & Bock, Berlin. (62). 1878 judged by P.N. 11746. No. 7 of 17 Nocturnes. Edited by A. Loeschhoen.
- 14 E (p) Peters, Leipzig. (62). 1881. No. 8 of 18 Nocturnes. Edited by Louis Koehler. P.N. 6515.
- 14 E (q) Breitkopf & Härtel, Leipzig. (62). c. 1882 judged by P.N. 16095. No. 8 of 18 Nocturnes. Edited by Carl Reinecke.
- 14 E (r) Steingräber, Leipzig. (62). Hofmeister 1890. No. 9 of 17 Nocturnes and Cavatine "Reviens". Edited by Hugo Riemann. P.N. 398.

14 F AUSTRIAN EDITIONS 1816

Deux / Divertissemens / pour le Piano-Forte / par / John Field / N° 2466 a Vienne, chez Artaria et Comp. Pr. 80<sup>x</sup> Ö.W.

COLLATION : Title, [1]. Music - Rondo, pp. 2-9 (see No. 13). Music - Pastorale, pp. 10-12. Two blanks, [13-14].

FORMAT : Oblong, engraved.

PLATE NUMBER : 2466 on title and inside throughout.

COPY : B.M.

PUBLICATION DATE : Weinmann September 30th, 1816. Hofmeister 1818.

NOTE : This is the version of 52 bars.

- 14 F (a) LATER EDITIONS : Diabelli, Vienna. (62). c. 1822-3 judged by P.N. 1172. Pastorale. Composé et exécuté à Vienne. 30 Xr. COPY : B.M. P.C.

- 14 F (b) Matthias Artaria, Vienna. Hofmeister 1828. 15 Xr. No copy seen. Universal-Edition, Vienna. (62). 1901. No. 8 of 17 Nocturnes. Edited by Alph. Duvernoy. P.N. 61.

FRENCH EDITIONS

- 14 G (a) Carli, Paris. Hofmeister 1828. 4 Fr. 50. No copy seen.

- 14 G (b) Pacini, Paris. Hofmeister 1828. 4 Fr. 50. No copy seen.

## *Divertissement avec Quatuor No. 2*

- 14 G (c) Richault, Paris. Hofmeister 1828. 4 Fr. 50. No copy seen.  
 14 G (d) Chanel, Paris. Hofmeister 1828. 4 Fr. 50. No copy seen.

### ENGLISH EDITIONS

- 14 H (a) Collard & Collard, London. (58). c. 1831. Reviewed in the *Harmonicon* in January 1832. Pastorale. With Dedication to F. W. Collard. P.N. 3582. 2s. COPIES : U.L.C. S.M.T.  
 14 H (b) Monro & May, London. (58). After 1834. A reissue of the foregoing item. COPY : B.M.  
 14 H (c) Mori & Lavenue, London. (50). c. 1832. Romance. P.N. 2982. 1s. 6d. COPY : B.M.  
 14 H (d) Platts, London. Reviewed in the *Musical World* in May 1836. Pastorale. No copy seen.  
 14 H (e) Mills, London. Reviewed in the *Musical World* in April 1840. Romance in A. No copy seen.  
 14 H (f) Leader & Cock, London. (62). 1852. Pastorale. New and revised edition. P.N. 1603. 2s. COPY : B.M.  
 14 H (g) Addison & Hollier, London. (62). 1854. Pastorale. New edition. P.N. 3112. 2s. COPY : B.M.  
 14 H (h) Cocks, London. (58). c. 1865. No. 1 of Three Romances. No. 18 of the Student's Practice. Edited by Brinley Richards. P.N. 8240. COPY : N.L.S.  
 14 H (i) Augener, London. (62). 1872. Commonly called Nocturne Pastorale. No. 7 of 18 Nocturnes. Edited by Ernst Pauer. P.N. 11. 1s. 4d. COPY : B.M.  
 14 H (k) Forsyth Brothers, London. (62). 1873. No. 1 of Two Nocturnes. Charles Hallé's Practical Pianoforte School. No P.N. 4s. COPIES : B.L.O. H.W.M. N.L.S. M.L.G.  
 14 H (l) Lamborn Cock, London. (62). 1875. Pastorale. P.N. 400. COPY : B.M.  
 14 H (m) Boosey, London. (62). 1877. No. 9 of Ten Nocturnes. Edited by George Forbes. No P.N. 1s. COPY : B.M.  
 14 H (n) Weekes, London. (62). 1878. Pastorale. Edited by Samuel Weekes. P.N. 666. COPIES : B.M. B.L.O. U.L.C. N.L.S.  
 14 H (o) Augener, London. (62). 1879. No. 7 of 18 Nocturnes. Edited by Ernst Pauer. P.N. 11. COPY : B.M.  
 14 H (p) Augener, London. (62). 1881. No. 6 of ten Popular Pieces. Nocturne Pastorale. Edited by Ernst Pauer. P.N. 422. COPIES : B.M. B.L.O. R.M.L.  
 14 H (q) Willey, London. (62). 1886. No. 39 of Classical Series. Pastorale. Edited by W. F. Taylor. P.N. 988. 3s. COPIES : B.M. B.L.O. N.L.S.  
 14 H (r) Chester, Brighton. (62). Pastorale. Edited by Samuel Weekes. No P.N. 2s. 6d. COPY : P.C.  
 14 H (s) Aldridge, London. (62). Celebrated Romance. Romance No. 1 inside. No P.N. 2s. COPY : A.T.  
 14 H (t) Hutchings & Power, London. (62). COPY : A.C.R.  
 14 H (u) Ashdown, London. (62). 1899. Nocturne No. 8 in A. No. 50 in Lyra Studentium. Edited by H. R. Evers. P.N. 30434. 3s. COPY : B.M.  
 14 H (v) Vincent, London. (62). 1899. Nocturne in A. No. 117 in the New-Century Series. Edited by C. Vincent. No P.N. 3s. COPY : B.M.  
 14 H (w) Augener, London. (62). 1905. No. 7 of 9 Nocturnes. P.N. 13073. COPY : B.M.

RUSSIAN EDITIONS

- 14 I (a) Grösser & Müller, Moscow. (59). c. 1836. Le Midi – Rondeau précédé d'une Pastorale. P.N. 531. COPY : V.C.  
14 I (b) Gutheil, Moscow. Le Midi – Rondeau précédé d'une Pastorale. P.N. 2853. COPY : B.S.L.

ITALIAN EDITIONS

- 14 K (a) Ricordi, Milan. 1875. (58). No. 1 in Vol. 7 of l'Arte Antica e Moderna. Midi Rondò preceduto da una Pastorale. P.N. 35185. COPY : B.M.  
14 K (b) Ricordi, Milan. 1925. No. 8 of Diciotti Notturni. Edited by Ernesto Marciano. E.R. 529. COPY : M.C.

EDITION WITH ACCOMPANIMENT PARTS

- 14 L ITALIAN EDITION c. 1832-1833

Le Midi / Rondeau / pour le / Piano Forte / avec accompagnement de Quatuor (ad libitum) / Par / John Field / Pianiste de Russie / Précédé / d'une Pastorale / nouvellement composée par l'Auteur / à l'occasion de son concert donne au théâtre de la Scala à Milan / [on left] Propriété de l'Editeur / 7331=32. / [on right] Prix [with a bracket against the next two lines] Pour Piano seul Fr. 2.60 / avec accompagn<sup>t</sup> »4. / [rule] / Enregistré dans l'Archive de l'Union / [rule] / Milan / Chez Jean Ricordi vis-à-vis le Théâtre à la Scala, Florence chez Jean Ricordi et C<sup>e</sup>

COLLATION : Title, verso blank. Blank, [1]. Music – Pastorale, pp. 2-5. Music – Rondo, pp. 6-13 (see 13 R). Blank, [14].

FORMAT : Upright, engraved. First three accompaniment parts 2 pp. each and Basso part 4 pp.

PLATE NUMBER : 7331-32 on title and F.7331-32.S. inside throughout. Parts have 7332 throughout.

COPIES : G.d.M. (piano and 4 parts). L.C. (4 accompaniment parts).

PUBLICATION DATE : c. 1832-3 judged by plate number. Hofmeister February 1834.

NOTE : This is the version of 58 bars. The concert at the Scala took place on August 6th, 1832.

- 14 L (a) VARIANT : A later issue with Ricordi's address at 1720 Rue Omenoni. This would be after 1838. COPY : C.R.M.

# 15

## FANTAISIE SUR L'ANDANTE DE MARTINI "Ma Zétulbé—Guarda mi un Poco"

Op. 3  
(A major)

*Dedicated to Mademoiselle Anne d'Ouchakoff (B. & H. edition)*



No. 6 in Gerber's *Lexikon* of 1812 wherein he correctly says that it was first published by Kühnel of Leipzig which statement is repeated in Dessauer.

"Ma Zétulbé" was an aria in the opera in two acts *La Scuola dei Maritati*, with text by Lorenzo da Ponte and music by V. Martin y Solar. It was first produced in May 1794.

### 15 A GERMAN EDITIONS

1812

Fantaisie / sur l'Andante de Martini / pour le / Pianoforte / composée / par / J. D. Field. / [on left] Op. 3. [on right] Pr. 10 Gr. / Chez A. Kühnel, / Bureau de Musique à Leipzig.

COLLATION : Title, [1]. Music, pp. 2-8.

FORMAT : Oblong, engraved.

PLATE NUMBER : 958 inside throughout.

COPY : G.d.M.

PUBLICATION DATE : Advertised in A.M.Z. in July 1812.

15 A (a) LATER EDITIONS : Peters, Leipzig. 1814 or after. Hofmeister 1817. A re-issue of A. COPIES : R.C.M. P.C. L.C. (with corrections in Field's hand).

15 A (b) Breitkopf & Härtel, Leipzig. Advertised in A.M.Z. in May 1816. P.N. 2355. 12 Gr. This was the only edition to bear the dedication. COPIES : B.M. G.d.M. (2). C.R.M.

*Fantaisie sur l'Andante de Martini*

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- 15 A (c) Breitkopf & Härtel, Leipzig. c. October 1817 judged by P.N. 2643. Fantaisie sur "Guarda mi un poco". 12 Gr. COPIES : B.S.L. (destroyed). L.C.
- 15 A (d) Simrock, Bonn. Early 1818 judged by P.N. 1585. Hofmeister 1819. Fantaisie und Variationen. 1 Fr. 50cs. COPIES : T.C.L. B.S.L.
- 15 A (e) Breitkopf & Härtel, Leipzig. Hofmeister 1845. 15 Ngr. No copy seen.
- 15 A (f) Peters, Leipzig. Hofmeister 1845. 12½ Ngr. No copy seen.

**15 B** AUSTRIAN EDITIONS 1816

Fantaisie / [rule] / [rule] pour le Piano forte [rule] / sur le motif du Rondeau »Ma Zétulbé« / par / John Field / A Vienne chez Louis Maisch. / [on left] 535

COLLATION : Title, [1]. Music, pp. 2-11. Blank, [12].

FORMAT : Oblong, engraved.

PLATE NUMBER : 535 on title and inside throughout.

COPIES : G.d.M. O.N.V.

PUBLICATION DATE : Weinmann November 23rd, 1816.

- 15 B (a) LATER EDITION : Matthias Artaria, Vienna. Hofmeister 1828. 45 Xr. No copy seen.

FRENCH EDITIONS

- 15 c (a) Richault & Momigny, Paris. Hofmeister 1828. Before c. 1824 judged by address and P.N. 329. Fantaisie et Variations sur un Rondeau de V. Martini - Ma Zétulbé viens régner sur mon âme. 3 f. COPIES : C.M.P. F.C.
- 15 c (b) Carli, Paris. Hofmeister 1828. A reissue of the foregoing. COPY : A.T.
- 15 c (c) Pacini, Paris. Hofmeister 1828. P.N. 449. 4 fr. 50. COPY : M.C.
- 15 c (d) R. Petit, Paris. Hofmeister 1828. 4 fr. 50. No copy seen.

RUSSIAN EDITIONS

- 15 D (a) Gutheil, Moscow. 1872. Revue par son élève A. Dubuque. COPY : L.L.M.
- 15 D (b) Jurgenson, Moscow. Revue et corrigé par A. Dubuque. No copy seen.

ENGLISH EDITION

- 15 E (a) Augener, London. 1881. Fantaisia. No. 10 of ten Popular Pieces. Edited by Ernst Pauer. P.N. 422. COPIES : B.M. B.L.O. R.M.L.





MARCHE TRIOMPHALE  
*composée pour le Forte Piano*  
*En honneur des Victoires*  
DU GÉNÉRAL COMTE DE WITGENSTEIN



À S<sup>T</sup> PÉTERSBOURG, Chez DAIMAS, Éditeur de musique

PLATE NO. 5

16 Title-page of *Marche Triomphale*. 1812

*In the possession of the British Museum*

16

MARCHE TRIOMPHALE  
(E flat)



16 A

RUSSIAN EDITION

1812

Marche Triomphale/composée pour le Forte Piano/En honneur des Victoires/ du Général Comte de Witgenstein/[large vignette with military emblems and small circular portrait of Witgenstein being crowned with laurel wreath] / À S<sup>t</sup> Pétersbourg, Chez Dalmas, Editeur de musique

COLLATION : Title, verso blank, [1-2]. Blank, [3]. Music, pp. 4-5. Blank, [6].

FORMAT : Upright, engraved.

PLATE NUMBER : 522 on both pages of music.

COPIES : B.M. O.N.V.

PUBLICATION DATE : Dated by B.M. as 1812 which is confirmed by the plate number.

NOTE : The title-page is reproduced as Illustration No. 5.

# 17

## SONATA No. 4 (B major)

*Dedicated to Mademoiselle Alexandrine de Nekloudoff*



### 17 A RUSSIAN EDITIONS c. 1812

Sonate / Pour le Piano Forté, / Dédiee / à Mademoiselle Alexandrine / de Nekloudoff. Par / John Field. / À S<sup>t</sup> Pétersbourg. / chez Dalmas Editeur du Troubadour du Nord Grande Millionne N<sup>o</sup> 43.

COLLATION : Title, verso blank, [1-2]. Music, pp. 3-14.

FORMAT : Upright, engraved.

PLATE NUMBER : 543 inside throughout.

COPY : B.M.

PUBLICATION DATE : c. 1812 judged by plate number.

### 17 A (a) LATER EDITION : Wenzel, Moscow. c. 1816. *Journal de Musique*, pour le Piano-Forte, Dédie aux Dames. Premier Allegro d'une Sonate. P.N. 65. COPY : S.L.L.

### 17 B ITALIAN EDITION c. 1813

Sonate / pour le / Piano-forte / par / John Field / [swelled rule] / Classe  
Cahier de la Bibl<sup>e</sup> de Musique mod<sup>e</sup> / [on left] Propriété de  
l'Editeur [in centre] Année II. [on right] Déposé à la I.R. Bibl<sup>a</sup> / [on left]

## *Sonata No. 4*

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N° 1102. [on right] Prix 2.80. / Milan / Chez Jean Ricordi Editeur de l'I.R. Conservatoire, Marchand de Musique, et Propriétaire des Partitions du R. Théâtre à la Scala, / qui tient Imprimerie, Archive musicale et Magasin de Forte-Pianos de Vienne et de Munich. Rue St Marguerite N° 1118.

COLLATION : Title, [1]. Music, pp. 2-13. Blank, [14].

FORMAT : Oblong, engraved.

PLATE NUMBERS : 1102 on title and inside throughout.

COPY : M.C.

PUBLICATION DATE : c. 1813 judged by Ricordi's address and plate number.

### 17 C      GERMAN EDITIONS 1814

Sonate / pour le / Pianoforte / dédiée / à / Mad<sup>lle</sup> Alexandrina de Nekloudoff / par / John Field. / [on right] Pr. 12 Gr. / Leipzig, chez C. F. Peters. / Bureau de Musique.

COLLATION : Title, [1]. Music, pp. 2-11. Blank, [12].

FORMAT : Oblong, engraved.

PLATE NUMBER : 1136 inside throughout.

COPIES : B.M. K.C.(R). (price altered in ink to 10). G.d.M. B.S.L. (price altered in ink to 10).

PUBLICATION DATE : Advertised in A.M.Z. in November 1814.

17 c (a)      LATER EDITIONS : Breitkopf & Härtel, Leipzig. Advertised in A.M.Z. in April 1815. P.N. 2144. 12 Gr. COPY : B.S.M.

17 c (b)      Simrock, Bonn. c. 1821 judged by P.N. 1909. Hofmeister 1822. 1 fr. 75.  
COPIES : A.T. B.S.L.

17 c (c)      Lischke, Berlin. Hofmeister 1828. Sonate No. 3. P.N. 2067. 12 Gr.  
No copy seen.

17 c (d)      Hofmeister, Leipzig. Hofmeister August 1830. 12 Gr. No copy seen.

17 c (e)      Paez, Berlin. Hofmeister 1845. A reissue of c (c). P.N. 2067. 15 Ngr.  
COPY : C.R.M.

### AUSTRIAN EDITION

17 D (a)      Artaria, Vienna. Weinmann September 30th, 1816. P.N. 2468. 50 Xr.  
COPIES : G.d.M. S.V.

### FRENCH EDITIONS

17 E (a)      Carli, Paris. Hofmeister 1828. P.N. 1216. 4 f. 50 c. COPY : P.C.

17 E (b)      Richault & Momigny, Paris. Before 1824 judged by address. Hofmeister 1828. A reissue of the foregoing. COPIES : B.M. C.M.P.

17 E (c)      Chanel, Paris. Hofmeister 1828. 4 frs. 50 cs. No copy seen.

# RONDEAU – QUINTET

## (A flat)



This Rondeau was first published by Dalmas in St. Petersburg about 1812 with an accompaniment for string quartet. However, in the previous year a volume had appeared – “Variétés Lyriques pour les Dames / Journal / pour le Piano et le Chant” – which was edited by W. Aumann and published in the Première Livraison, dated 1811, at St. Petersburg by Brieff & Vonderfour, grande Morskoy, Maison Antonoff No. 125. In this on pp. 26-7 there appeared a “Walze, / tirée d’un Rondo de J. Field, arrangée par lui même” and at the end it was stated to be “gravé d’après la manuscrit”. Now this waltz consisted of the last 74 (with the omission of the last bar of rest) bars of the Rondeau-Quintet but 20 bars before the end another 8 bars were inserted and there were some slight variations throughout the music. The plate number of this edition was 33 and there is a copy in O.N.V. The title-page is reproduced as Illustration No. 4.

In 1816 and again about 1820 Breitkopf & Härtel published editions of this work, also with the accompaniment parts, and were shortly followed in France by Carli and Richault & Momigny. No editions since then have ever appeared, but concurrently with them editions for piano solo without any parts were published, and it will be observed by comparison of the two incipits given here that the eight-bar Andantino introduction for strings was omitted from these.

### EDITIONS WITH ACCOMPANIMENT PARTS

#### 18 A RUSSIAN EDITION c. 1812

Rondeau / pour le Piano-Forte / avec accompagnement / De Deux Violons, Alto et Basse / Composé / Par / John Field. / [rule] / À St Pétersbourg. / Chez Dalmas, Editeur du Troubadour du Nord, Grande Millionne N° 43.

COLLATION : Title, verso blank, [1-2]. Music, pp. 3-13. Three blanks, [14-16].  
Four accompaniment parts, each 4 pp.

FORMAT : Upright, engraved.

PLATE NUMBER : 575 inside throughout.

COPY : O.N.V. (5 parts). L.C. (5 parts. With corrections in Field’s hand).

PUBLICATION DATE : c. 1812 judged by the plate number.

## Rondeau – Quintet

### 18 B GERMAN EDITIONS 1816

Rondeau / Pour le Pianoforte / avec accompagnement / de deux Violons, Viola et Basse / par / John Field. / [rule] / Chez Breitkopf & Härtel à Leipsic. / Pr. 18 Gr.

COLLATION : Title, verso blank, [1-2]. Music, pp. 3-13. Blank, [14].

FORMAT : Oblong, lithographed. Four accompaniment parts, upright.

PLATE NUMBER : 2407 inside throughout.

COPIES : K.C.(R). A.T. G.d.M. (2 copies). O.N.V.

PUBLICATION DATE : Advertised in A.M.Z. in May 1816.

18 B (a) LATER EDITIONS : Breitkopf & Härtel, Leipzig. c. 1820 judged by P.N. 3127. 18 Gr. COPIES : B.M. (5 parts). B.S.L. (5 parts).

18 B (b) Breitkopf & Härtel, Leipzig. Hofmeister 1845. 22½ Ngr. No copy seen.

### FRENCH EDITIONS

18 c (a) Carli, Paris. Before c. 1824 judged by the following item, which I suspect to have been reprinted from the plates of a Carli edition. I have not seen a copy of it nor have I found an advertisement but there is no "R" after the plate number of 988 and this fits in with another Carli plate number.

18 c (b) Richault & Momigny, Paris. Before c. 1824 judged by the address. A re-issue of the foregoing. Rondeau No. 3 avec accompagnement de deux violons, alto et basse. P.N. 988. 6 f. COPY : C.M.P.



### EDITIONS WITHOUT ACCOMPANIMENT PARTS

#### GERMAN EDITION

18 D (a) Simrock, Bonn. Advertized in A.M.Z. in December 1818. Rondeau No. III. P.N. 1566. 2 Fr. COPIES : K.C.(R). B.S.L. M.C.

#### ENGLISH EDITIONS

18 E (a) Goulding, d'Almaine, Potter, London. Wm 1817. No P.N. 3s. COPY : R.C.M.

18 E (b) Augener, London. 1881. No. 2 of ten Popular Pieces. Edited by Ernst Pauer. COPIES : B.M. B.L.O. R.M.L.

#### FRENCH EDITIONS

18 F (a) Pacini, Paris. Before 1820 judged by address. No. 3 of Trois Rondeaux Exécutés par Mayer. P.N. 448. 3 f. 75 c. COPIES : P.C. L.C.

18 F (b) Janet et Cotellet, Paris. c. 1821. No. 3 of Trois Rondeaux Exécutés par Mayer. P.N. 1186. 3 f. 75 c. COPIES : T.C.L. P.C.

18 F (c) Richault & Momigny, Paris. Before c. 1824 judged by address. Hofmeister 1828. Rondeau No. 3. P.N. 273 et 274.R. on title and 274.R. inside. (273 is the Rondeau of Piano Concerto No. 4. See 28 G (a)). 3 f. 50 c. COPY : B.M.

18 F (d) Carli, Paris. Hofmeister 1828. A reissue of the foregoing. P.N. 274.R. COPY : F.C.

# 19

## GRANDE VALSE A QUATRE MAINS (A major)

*Dedicated to Madame d'Effimovitch*



### 19 A RUSSIAN EDITION c. 1812-1813

Grande Valse / a quatre mains / pour le Pianoforte / composé et dédiée / à Madame d'Effimovitch, / Par / John Field. / [rule] / à S<sup>t</sup> Pétersbourg chez Dalmas, / grande Millionne N<sup>o</sup> 43. / 584

COLLATION : Title, [1]. Music, pp. 2-15. Blank, [16].

FORMAT : Upright, engraved.

PLATE NUMBER : 584 on title and inside throughout.

COPY : B.S.L.

PUBLICATION DATE : c. 1812-3 judged by plate number.

NOTE : The dedicatee is called Madame in this edition but Mademoiselle in all the other continental editions.

### 19 B GERMAN EDITIONS 1814

Grand Walse / à quatre mains / pour le / Pianoforte / composée et dédiée / à Mademoiselle d'Effimovitch / par / John Field. / [on right] Pr. 12 Gr. / Leipsic, chez C. F. Peters. / Bureau de Musique

COLLATION : Title, [1]. Music, pp. 2-11. Blank, [12].

FORMAT : Oblong, engraved.

PLATE NUMBER : 1134 inside throughout.

COPY : B.S.L.

PUBLICATION DATE : Advertised in A.M.Z. in November 1814.



## *Grande Valse à quatre mains*

- 19 B (a) LATER EDITIONS : Lischke, Berlin. Elvers c. 1816. Hofmeister 1828. P.N. 706. 12 Gr. COPY : R.C.M.
- 19 B (b) Simrock, Bonn. 1822 judged by P.N. 1945. Hofmeister 1822. 1 fr. 75. COPY : B.S.L.
- 19 B (c) André, Offenbach. Hofmeister 1823. P.N. 4534. 48 Xr. COPY : B.S.M. L.C.
- 19 B (d) Paez, Berlin. Hofmeister 1844. A reissue presumably of B (a). 15 Ngr. No copy seen.

### 19 C ITALIAN EDITION c. 1815

Grande Walse / en forme de / Rondeau / pour / Piano-Forte / à quatre Mains. / composée par / Jean Field / Classe I. Cahier de la Bibl<sup>e</sup> de Musique mod<sup>e</sup> / [on left] Propriété de l'Éditeur / N<sup>o</sup> 1295 / [in centre] Année IV. / [on right] Déposée à la I.R. Bibl<sup>e</sup> / Prix 2.<sup>f</sup> / À Milan / Chez Jean Ricordi Éditeur de l'I.R. Conservatoire, Marchand de Musique et Propriétaire des Partitions du R. Théâtre a la Scala, / qui tient Imprimerie, Archive musical et Magasin de Forte-Pianos de Vienne et de Munick, Rue S<sup>te</sup> Marguerite N<sup>o</sup> 1118.

COLLATION : Title, [1]. Music, pp. 2-11. Blank, [12].

FORMAT : Oblong, engraved.

PLATE NUMBER : 1295 on title and inside throughout.

COPY : A.C.R.

PUBLICATION DATE : c. 1815 judged by plate number and address. Hofmeister 1828.

### 19 D ENGLISH EDITION c. 1818

Grand / Waltz, / for two Performers / on the / Piano Forte, / Composed by / John Field. / [rule] / [on right] Pr. 3<sup>s</sup> / London, Published by T. Boosey & C<sup>o</sup> Importers of Foreign Music / 28, Holles Street, Oxford Street.

COLLATION : Title, [1]. Music, pp. 2-13. Blank, [14].

FORMAT : Upright, engraved.

PLATE NUMBER : None.

COPY : B.M.

PUBLICATION DATE : c. 1818 judged by watermark date on the one copy seen.

#### AUSTRIAN EDITION

- 19 E (a) Sauer & Leidersdorf, Vienna. Weinmann about December 1822. Hofmeister 1823. Grand Valse en forme de Rondeau. P.N. 185. 45 x. CM. COPIES : B.S.M. G.d.M.

#### FRENCH EDITIONS

- 19 F (a) Richault, Paris. Before c. 1824 judged by the address and P.N. 588.R. Hofmeister 1828. 4 fr. 50. COPY : C.M.P.
- 19 F (b) Pacini, Paris. Reviewed in the *Revue Musicale* on October 26th, 1833. 5 frs. No copy seen.

#### HUNGARIAN EDITION

- 19 G (a) Táborgsky, Budapest. P.N. 1015. COPY : B.S.L.

# AIR DU BON ROI HENRI IV VARIÉ

## (A minor)

— ❁ —

Moderato

Theme

Vi-ve A - le - xan-dre le mo - dè - le des Rois

Var: 1

Con espressione legato sempre

Var: 2

Più moto

Var: 3

Moderato

Var: 4

Allegro

Var: 5

Molto moderato

### 20 A RUSSIAN EDITION

c. 1812-1813

TITLE-PAGE : See Illustration No. 6.

COLLATION : Title, [I]. "Couplet chanté À Paris" consisting of 15 bars of music with two verses of French text and underneath "Couplets ajoutés à S<sup>t</sup> Pétersbourg, par Dalmas", four verses with French text, p.2. I have no information of what follows after this, or even if the five variations of 94 bars were included as they were in the German and French editions.

FORMAT : Upright, engraved.

PLATE NUMBER : 593 inside throughout.

COPY : State Historical Museum, Moscow.

PUBLICATION DATE : c. 1812-3 judged by the plate number.



0 1/2  
80

**AIR DU BON ROI HENRI IV,**  
*avec accompagnement de Forte Piano,*  
Chanté sur le théâtre du Grand-opera de Paris  
avec des paroles improvisées à la gloire  
**D' ALEXANDRE PREMIER**  
autocrate et Empereur de toutes les Russies,

VARIE PAR  
**JOHN FIELD.**



*a. S. Petersbourg chez Dalmas, Editeur de Musique Grande Rue N°43*

PLATE No. 6

20 Title-page of *Air du bon Roi Henri IV*. c. 1812-3

*In the possession of the State Historical Museum, Moscow*

*Air du Bon Roi Henri IV Varié*

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**20 B**      **GERMAN EDITIONS**

1814

Air du bon Roi Henri IV. / avec accompagnement de / Pianoforte / Chante sur le théâtre du Grand-opera de Paris / avec des paroles improvisées à la gloire / d'Alexandre I<sup>er</sup>. / autocrate et Empereur de toutes les Russies, / varié par / John Field / Leipzig, chez C. F. Peters. / Bureau de Musique. / Pr. 6 Gl.

COLLATION : Title, [1]. Music, pp. 2-5. Blank, [6].

FORMAT : Oblong, engraved.

PLATE NUMBER : 1144 inside throughout.

COPIES : C.M.P. C.R.M. B.S.L. B.S.M.

PUBLICATION DATE : Advertised in A.M.Z. in November 1814.

NOTE : This has the text only of the first verse and consists of 109 bars.

20 B (a)      **LATER EDITIONS** : Simrock, Bonn. c. January 1822 judged by P.N. 1944.  
Hofmeister 1822. 90 cs. COPIES : B.S.L. B.S.M.

20 B (b)      André, Offenbach. 1823 judged by P.N. 4533. Hofmeister 1823. 24 Xr.  
COPY : L.C.

20 B (c)      Lischke, Berlin. Hofmeister 1829. 6 Gr. No copy seen.

20 B (d)      Peters, Leipzig. A reissue of B. Hofmeister 1845. 7½ Ngr. No copy seen.

**20 C**      **FRENCH EDITIONS**

before 1825

Air / Du bon Roi Henry / Varié / Pour le Piano / par / John Field. / Prix 2<sup>f</sup> 50<sup>c</sup> / à Paris / Chez [bracket against the next two lines] Richault, (Simon), Editeur de Musique, Rue Grange Batelière, N<sup>o</sup> 7, / M<sup>r</sup> Momigny, Boulevard Poissonnière, N<sup>o</sup> 20. / 335.R.

COLLATION : Title, verso blank. Music, pp. 1-4. Blanks, [5-6].

FORMAT : Upright, engraved.

PLATE NUMBER : 335.R. on title and inside throughout.

COPY : C.M.P.

PUBLICATION DATE : Before 1825 according to the address. Hofmeister 1828.

NOTE : This has no text and consists of 109 bars. The title-page is signed by Richault.

20 C (a)      **LATER EDITIONS** : Carli, Paris. Hofmeister 1828. A reissue of the foregoing.  
COPIES : A.T. F.C.

20 C (b)      Chanel, Paris. Hofmeister 1828. 2 frs. No copy seen.

# 21

## POLONAISE (E flat)



### 21 A RUSSIAN EDITION c. 1812-1813

Polonaise / en Rondeau / Pour / le Forte-Piano / composée / par / John Field. / [rule] / À S<sup>t</sup> Petersbourg. / Chez Dalmas, Editeur du Troubadour du Nord, Grande Millionne N<sup>o</sup> 43. / 606

COLLATION : Title, verso blank, [1-2]. Blank, [3]. Music, pp. 4-7. Blank, [8].

FORMAT : Upright, engraved.

PLATE NUMBER : 606 on title and inside throughout.

COPIES : G.d.M. L.C. (with corrections in Field's hand).

PUBLICATION DATE : c. 1812-3 judged by plate number.

### 21 B ENGLISH EDITIONS c. 1813

TITLE-PAGE : See Illustration No. 7.

COLLATION : No. 49 on pp. 248-252, the first page being headed - Polonoise. / As a Rondo ----- by John Field. At the foot is the price of 3s.

FORMAT : Upright, engraved.

PLATE NUMBER : None.

COPY : K.C.(R).

PUBLICATION DATE : c. 1813 guessed at by the watermark of 1811 in the only copy seen. See Appendix E.

21 B (a) LATER EDITIONS : In Vol. II, Part 2 of the *Harmonicon*, 1824. It was published by Samuel Leigh, London and appears on pp. 85-87. It is stated "Now First Published in England". COPIES : B.M., etc., etc.

21 B (b) Clementi, Banger, Collard, Davis & Collard, London. B.M. dates it 1825? Introduction to the Art of Playing on the Pianoforte, by Muzio Clementi. 5th edition, Appendix on p. 96. No P.N. 10s. 6d. COPY : B.M.

21 B (c) Augener, London. 1881. No. 8 of ten Popular Pieces. Edited by Ernst Pauer. P.N. 422. COPIES : B.M. B.L.O. K.C.(R). R.M.L.

21 B (d) Cocks, London. 1895. No. 154 of Standard Classical Pieces. P.N. 19688. 3s. COPY : B.M.





PLATE NO. 7

13, 21, 22 & 23 Title-page of Clementi's Collection of Rondos. c. 1812-3

*In the possession of the Rowe Music Library, Cambridge*



21 C AUSTRIAN EDITIONS 1816

Polonoise / pour / Le Piano-Forte / Composée / par / John Field / a Vienne chez Artaria et Comp. / [in lower left corner] N° 2465.

COLLATION : Title, [1]. Music, pp. 2-5. Blank, [6].

FORMAT : Oblong, engraved.

PLATE NUMBER : 2465 on title and inside throughout.

COPIES : G.d.M. S.V.

PUBLICATION DATE : Weinmann September 30th, 1816. Hofmeister 1828 at 20 Xr.

21 C (a) LATER EDITIONS : Weigl, Vienna. Weinmann January 31st, 1817. P.N. 1575. Price left blank on title. COPY : M.C.

21 C (b) L'Imprimerie Chemique, Vienna. Weinmann May 15th, 1818. P.N. ? 2818. No copy seen.

GERMAN EDITIONS

21 D (a) Breitkopf & Härtel, Leipzig. Hofmeister March 1818. P.N. 2983. 6 Gr. COPY : B.M.

21 D (b) Lischke, Berlin. Hofmeister 1818. 6 Gr. No copy seen.

21 D (c) Simrock, Bonn. c. 1821 judged by P.N. 1902. Hofmeister 1828. 90 Cs. COPIES : B.S.M. L.C.

21 D (d) Breitkopf & Härtel, Leipzig. c. 1823-4 judged by P.N. 3788. Hofmeister 1828. - Gr. COPY : B.S.L.

21 D (e) André, Offenbach. 1822 according to Deutsch. Hofmeister 1828. P.N. 4440. 24 Xr. COPY : L.C.

21 D (f) Simon, Posen. Hofmeister 1828. 4 Gr. No copy seen.

21 D (g) Böhme, Hamburg. Hofmeister 1828. 6 Gr. No copy seen.

21 D (h) Breitkopf & Härtel, Leipzig. Hofmeister 1845. 7½ Ngr. No copy seen.

21 D (i) Böhme & Cranz, Hamburg. Hofmeister 1845. On pp. 2-3 of Heft 2 of the *Musikalischer Ehren Tempel*. P.N. 23. COPIES : T.C.L. B.S.M.

21 D (k) Paez, Berlin. Hofmeister 1845. 7½ Ngr. Maybe a reissue of D (b). No copy seen.

FRENCH EDITIONS

21 E (a) Lemoine, Paris. c. 1822-3 judged by P.N. 588. 2f.40c. COPY : B.M.

21 E (b) Schlesinger, Paris. c. 1825 judged by P.N. 744 on title. (476.P. inside which seems to be a plate number of a Pacini or the Petit edition mentioned below). Hofmeister 1828. Published with Air Russe (see 22 E (a)). 3.75 Fr. COPIES B.M. T.C.L.

21 E (c) Meissonnier, Paris. Hofmeister 1828. Published with Air Russe (see 22 E (c)). 3.75 Fr. No copy seen.

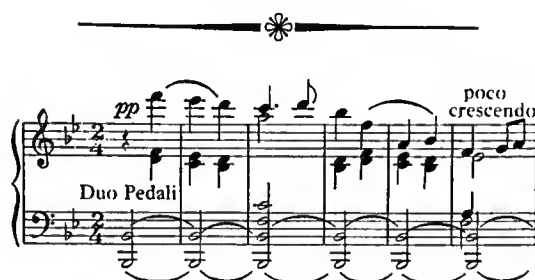
21 E (d) R. Petit, Paris. Hofmeister 1828. Published with Air Russe (see 22 E (d)). 3.75 Fr. No copy seen.

BELGIAN EDITION

21 F (a) Messemaeckers, Brussels. Hofmeister 1828. P.N. 56. 2f.50c. COPY : S.M.T.

AIR RUSSE FAVORI VARIÉ  
 “Kamarinskaya”  
 (B flat)

*Dedicated to Mademoiselle Amalie Lenz  
 (by the publisher)*



- 22 A** RUSSIAN EDITIONS c. 1813-1814
- Камаринская / Air Russe / Favori / Varié pour le forte-Piano / Par / John Field. / [rule] / Gravé et imprimé / à St Petersburg. / Chez Dalmas, Editeur du Troubadour du Nord, Grande Millionne N° 43.  
 COLLATION : Title, verso blank, [1-2]. Music pp. 3-7. Blank, [8].  
 FORMAT : Upright, engraved.  
 PLATE NUMBER : 683 inside throughout.  
 COPY : G.d.M.  
 PUBLICATION DATE : c. 1813-4 judged by plate number.  
 NOTE : This bore no dedication.
- 22 A (a)** Камаринская / Air russe / Favori / varié pour le Piano / Par / Monsieur / I. Field. / dédié / à Mademoiselle / Amalie Lenz / par / Chr. Frdr. Schildbach. / Moscou / Chez Chr. Fr. Schildbach.  
 COLLATION : Title, verso blank, [1-2]. Music, pp. [3]-11. Blank, [12].  
 FORMAT : Upright, engraved.  
 PLATE NUMBER : None.  
 COPY : S.L.L.  
 PUBLICATION DATE : Unknown.  
 NOTE : The dedication is by the Publisher and not by Field.
- 22 A (b)** LATER EDITIONS : Jurgenson, Moscow. 1872. No. 77 of Recueil de Compositions Célèbres. P.N. 887. 20 C. COPY : K.C.(R).
- 22 A (c)** Leibrock, St. Petersburg. No. 13 of Compositions Modernes et Brillantes. P.N. 2975. 50 C.A. COPY : A.T.

**22 B ENGLISH EDITION**

c. 1813

TITLE-PAGE : See Illustration No. 7.

COLLATION : No. 52 on pp. 270-275, the first page being headed – A Favourite Russian Air, as a Rondo / For the Piano Forte As newly Constructed by Clementi & C<sup>o</sup> with Add<sup>l</sup> Keys up to F, / and also Arranged for the Piano Forte up to C, by John Field. At the foot is the price of 3s.

FORMAT : Upright, engraved.

PLATE NUMBER : None.

COPY : K.C.(R).

PUBLICATION DATE : c. 1813 guessed at by the watermark of 1811 in the only copy seen (see Appendix E).

**22 C AUSTRIAN EDITIONS**

1817

Камаринская. / Air russe Favori / [in the centre of a swelled rule] varié / pour le / Piano=Forte / par / John Field. / [rule] / [on left] / N<sup>o</sup> 1576. [in centre] à Vienne, [on right] P<sup>r</sup> f. Xr. / chez Thadé Weigl, (:Bureau de Musique:) / sur le Graben N<sup>o</sup> 1212.

COLLATION : Title, verso blank. Music pp, 1-3. Blank, [4].

FORMAT : Oblong, engraved.

PLATE NUMBER : 1576 on title and inside throughout.

COPY : S.V.

PUBLICATION DATE : Weinmann January 31st, 1817.

22 c (a) LATER EDITIONS : L'Imprimerie Chemique, Vienna. Weinmann May 15th, 1818. P.N. 2817. COPY : B.S.M.

22 c (b) Haslinger, Vienna. Hofmeister 1828. 20 Xr. No copy seen.

**22 D GERMAN EDITIONS**

end of 1819

Air Russe / Pour le Pianoforte / par / John Field. / [rule] / Chez Breitkopf & Härtel à Leipsic. / Pr. 6 Gr.

COLLATION : Title, [1]. Music, pp. 2-5. Blank, [6].

FORMAT : Oblong, lithographed.

PLATE NUMBER : 3042 inside throughout.

COPY : B.S.L.

PUBLICATION DATE : End of 1819 judged by plate number.

22 D (a) LATER EDITIONS : Simrock, Bonn. 1819 judged by P.N. 1752. Air Russe en forme de Rondeau. 90 cs. COPIES : R.C.M. B.S.L.

22 D (b) Cranz, Leipzig. Advertised on another title. 7½ Ngr. No copy seen.

**FRENCH EDITIONS**

22 E (a) Schlesinger, Paris. c. 1825 judged by P.N. 744 on title. (476.P. inside which seems to be a plate number of a Pacini or the Petit edition mentioned below under E (d)). Published with Polonaise in E flat in one volume (see 21 E (b)). 3.75 Fr. COPIES : B.M. T.C.L.

22 E (b) Carli, Paris. P.N. 987. 2f.50c. COPIES : A.T. F.C.

*Air Russe favori Varié*

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- 22 E (c) Meissonnier, Paris. Hofmeister 1828. Published with the Polonaise in E flat (see 21 E (c)). 3.75 Fr. No copy seen.
- 22 E (d) R. Petit, Paris. Hofmeister 1828. Published with the Polonaise in E flat (see 21 E (d)). 3.75 Fr. No copy seen.

DUTCH EDITION

- 22 F (a) De Lyon, au Magasin de Musique, The Hague. Air Suisse. No P.N. 11 sols.  
COPY : G.M.H.

## RONDEAU ECOSSAIS

## "Speed the Plough"

*Dedicated to Madame Alexandrine de Cachard (Russian edition)*



It seems curious that this composition should have been published in two keys – B flat major and B major – within a short space of time of each other. In the former key there were editions by Elbert in Moscow, Clementi in England, L’Imprimerie Chemique in Austria and Breitkopf & Härtel in Germany, while in the latter key Peters published his in 1814 judged by an advertisement which appeared in A.M.Z. in November of that year. It is impossible to give priority of issue to these two versions as both the Elbert and the Clementi exist in only one copy, the latter of which, despite being watermarked 1811, I suspect to have been published two or three years later (see Appendix E). The date of the Russian edition can only be guessed at. The other two editions in B flat appeared about 1818 so that one can at least say definitely that they were preceded by the Peters in B major. For these reasons I prefer to letter the two versions instead of numbering them which might suggest more definitely their order of appearance. I might mention that the only version of which both Grattan Flood or Dessauer seems to have been aware is my “B” (B major) in the Peters edition.

In Hofmeister for 1828 many editions of this work appear under two separate entries – Rondeau écossais in H and Rondeau (Speed the Plough) but no key is mentioned under the second title unfortunately. Hofmeister could not have known that these were one and the same work for he lists three French editions under each heading. Of six of his editions I have not been able to find copies but as four appear under Rondeau Ecossais in H there is no doubt of what version they are. I am quite certain in my own mind that one (Lischke-Paez) is a reissue of an edition in B major, so that there is only one edition in Hofmeister (Haslinger at 20 Xr) of which I have not been able to discover the key.

Grattan Flood states that “Speed the Plough” was composed by John Moorehead, an Irish violinist, and introduced as a dance in “The Naval Pillar”, produced at Covent Garden in October 1793. BUCOEM shows that this was not published by Longman, Clementi until 1799 and that it was a pasticcio by Moorehead, Calcott and Linley. The next entry in BUCOEM indicates that “Speed the Plough” was “a favorite dance introduced in the new comedy” of the same name and arranged as a rondo for piano and again published by Longman, Clementi in 1799.

**Version A**  
**(B flat)**

- 23 A**      **RUSSIAN EDITION** c. 1813-1814
- In the Lenin Library, Moscow, there is a Russian edition – “Rondeau ecossais pour le piano forte dédié à madame Alexandrine de Cachard par J. Field. Moscou, Ch. Elbert. Leipzig, A. Meysel”. This is all that I have been able to find out and as I do not know the plate number it is impossible to date it. Elbert, however, published Field’s two Divertissements in about 1810-1 which possibly gives some indication of the date of his edition of this work. Again, I am unaware of which version it is. It will be observed that no edition outside Russia bore the dedication.
- 23 B**      **ENGLISH EDITION** c. 1813
- TITLE-PAGE : See Illustration No. 7.  
COLLATION : No. 59 on pp. 331-335, the first page being headed – Speed the Plough. / Arranged as a Rondo ----- by J. Field. At the foot is the price of 1. 6.  
FORMAT : Upright, engraved.  
PLATE NUMBER : None.  
COPY : K.C.(R).  
PUBLICATION DATE : c. 1813 judged by the watermark of 1811 in the only copy seen (see Appendix E and note above).
- 23 C**      **GERMAN EDITIONS** 1818
- Speed the Plough. / Rondeau / Pour le Pianoforte / composé / par / John Field. / [rule] / Chez Breitkopf & Härtel à Leipzig. / Pr. 6 Gr.  
COLLATION : Title, [1]. Music, pp. 2-6.  
FORMAT : Oblong, lithographed.  
PLATE NUMBER : 2817 inside on right hand pages throughout.  
COPIES : B.M. (unpriced). C.R.M.  
PUBLICATION DATE : Advertised in A.M.Z. in March 1818. Hofmeister 1818.
- 23 c (a)**      **LATER EDITIONS**: Breitkopf & Härtel, Leipzig. c. 1819 judged by P.N. 3044. 6 Gr. (*Note*: Leipsic, not Leipzig on title). COPIES : H.W.M. B.S.L.
- 23 c (b)**      Schuberth & Niemeyer, Hamburg. With Favorit-Polonaise (see 29 A (d)).  
COPY : London University.
- 23 D**      **AUSTRIAN EDITION** 1818
- Speed the Plough / Rondeau / Pour le Pianoforte / compose / par / John Field / [rule] / [on left] N° 2816 [in centre] à Vienne [on right] Pr / au Magasin de l’imprimerie chimique J.R. pr / 2 bog  
COLLATION : Title, [1]. Music, pp. 2-5. Blank, [6].  
FORMAT : Oblong, engraved.  
PLATE NUMBER : 2816 on title and inside throughout.  
COPIES : G.d.M. S.V. B.S.M.  
PUBLICATION DATE : Weinmann May 15th, 1818.

**Version B**  
**(B major)**

**23 E**      **GERMAN EDITIONS**      **1814**

Rondeau Ecossois / pour le / Pianoforte / composé / par / J. Field. / [on right] Pr. 6 Gr. / A Leipzig chez C. F. Peters. / Bureau de Musique.

COLLATION : Title, [1]. Music, pp. 2-5. Blank, [6].

FORMAT : Oblong, engraved.

PLATE NUMBER : 1107 inside throughout.

COPIES : B.M. H.W.M. T.C.L.

PUBLICATION DATE : Advertised in A.M.Z. in November 1814. Hofmeister 1817.

23 E (a)      LATER EDITIONS : Böhme, Hamburg. Hofmeister 1818. 5 Gr. No copy seen.

23 E (b)      Simrock, Bonn. 1819 judged by P.N. 1719. Hofmeister 1819. 90 cts.  
COPIES : B.S.L. L.C.

23 E (c)      Lischke, Berlin. Elvers 1828. Hofmeister 1828. P.N. 2088. 6 Gr. or  
7½ Sgr. COPY : B.S.M.

23 E (d)      André, Offenbach. Hofmeister 1828. 36 Xr. No copy seen.

23 E (e)      Paez, Berlin. Hofmeister 1845. A reissue presumably of E (c). 7½ Ngr.  
No copy seen.

**FRENCH EDITIONS**

23 F (a)      Richault & Momigny, Paris. Before 1825 judged by P.N. 341.R. Hofmeister  
1828. "Speed the Plough". Rondeau No. 7. 3 f. COPY : L.C.

23 F (b)      Carli, Paris. Hofmeister 1828. Rondeau Ecossais. P.N. 1221. 2fr. 50c.  
COPY : C.M.P.

23 F (c)      Pacini, Paris. Hofmeister 1828. 3 frs. No copy seen.

23 F (d)      Chanel, Paris. Hofmeister 1828. 3 frs. No copy seen.

# NOCTURNE No. 1

## (E flat)



Later this work was turned into a song (see "Zwei Gesänge", 50). An early arrangement for guitar, flute, oboe and horn or bassoon might be mentioned. There is a copy in the Gesellschaft der Musikfreunde of an edition published in 1823 by Sauer & Leidersdorf, Vienna, of such an arrangement in parts. This bears a plate number of 225 and a price of 36 X.c.m. Another edition was published by Meissonnier of Paris at 3 francs and was advertised in the *Revue Musicale* in July 1827. No copy has been seen. Both these editions as well as one by Richault at 3 Fr. 75 Cs. appeared in the 1828 Hofmeister. There is no indication of who made the arrangement.

### 24 A GERMAN EDITIONS 1814

Trois / Nocturnes / pour le / Pianoforte / par / John Field. / [rule] / Leipzig, chez C. F. Peters. / Bureau de Musique. / Pr. 12 Gr.

COLLATION : Title, [1]. Music, pp. 2-10. Two blanks, [11-12].

FORMAT : Oblong, engraved.

PLATE NUMBER : 1135 inside throughout.

COPIES : B.M. G.d.M. (Brahms's copy). B.S.L. (destroyed).

PUBLICATION DATE : Reviewed in A.M.Z. on November 9th, 1814. Hofmeister 1817.

NOTE : The other two Nocturnes are Nos. 2 and 3 (see 25 and 26).

### 24 A (a) Trois Romances / Pour le Pianoforte / par / John Field. / Chez Breitkopf & Härtel à Leipsic. / Pr: 12 Gr.

COLLATION : Title, verso blank, [1-2]. Music, pp. 3-13. Blank, [14].

FORMAT : Oblong, lithographed.

PLATE NUMBER : 2152 inside on right hand pages throughout.

COPIES : R.C.M. P.C. G.d.M.

PUBLICATION DATE : Advertised in A.M.Z. on April 5th, 1815. Hofmeister 1817.

NOTE : This is the Romance No. 2, the others being Nocturnes Nos. 9 (Pastorale movement of Divertissement No. 2) and No. 2 (see 14 and 25).



# Nocturne No. 1

- 24 A (b) LATER EDITIONS : Breitkopf & Härtel, Leipzig. c. 1817 judged by P.N. 2621. No. 2 of Trois Romances. 12 Gr. COPIES : B.M. P.C.
- 24 A (c) Breitkopf & Härtel, Leipzig. 1819 judged by P.N. 3052. No. 2 of Trois Romances. COPY : B.S.L. (destroyed).
- 24 A (d) Lischke, Berlin. Elvers 1820. Hofmeister 1821. No. 2 of Trois Romances. P.N. 1145. 14 Gr. COPIES : B.S.L. P.C.
- 24 A (e) Simrock, Bonn. 1821 judged by P.N. 1910. Hofmeister 1828. No. 1 of Trois Romances. 1 Fr. 50 cts. COPY : M.C.
- 24 A (f) André, Offenbach. c. 1822 judged by P.N. 4441. Hofmeister 1828. No. 1 of Six Nocturnes. 24 Xr. COPIES : B.M. B.S.L. L.C.
- 24 A (g) Probst, Leipzig. Hofmeister October 1828. Nocturne No. 1. P.N. 364. 4 Gr. COPY : G.d.M.
- 24 A (h) Böhme, Hamburg. Hofmeister 1828. P.N. 23. 4 Gr. No copy seen.
- 24 A (i) Kistner, Leipzig. After 1836. Hofmeister 1844. A reissue most probably of A (g). 5 Ngr. No copy seen.
- 24 A (k) Paez, Berlin. Hofmeister 1845. A reissue presumably of A (d). 17½ Ngr. No copy seen.
- 24 A (l) Böhme & Cranz, Hamburg. Hofmeister 1845. On pp. 4-6 of Heft 2 of the *Musikalischer Ehren Tempel*. P.N. 23. COPIES : T.C.L. B.S.M.
- 24 A (m) Bote & Bock, Berlin. c. 1848 judged by P.N. 1332. No. 3 of Six Nocturnes. 5 Sgr. COPY : C.R.M.
- 24 A (n) Schlesinger, Berlin. Hofmeister January 1850. No. 1 of Six Nocturnes. Edited by E. D. Wagner. 5 Ngr. No copy seen except of a late issue.
- 24 A (o) Schuberth, Leipzig. 1850. No. 1 of Six Nocturnes. Edited by Franz Liszt. P.N. 1359. ¼ Rt. COPIES : B.M. G.d.M. L.C.
- 24 A (p) Cranz, Hamburg. c. 1862 judged by P.N. 3082. No. 1 of Six Nocturnes. Edited by E. Haberbier. 7½ Ngr. COPY : R.C.M.
- 24 A (q) Trautwein, Berlin. Hofmeister 1864. 7½ Ngr. No copy seen.
- 24 A (r) Peters, Leipzig. c. 1869 judged by P.N. 4773. No. 1 of 18 Nocturnes. Edited by Louis Koehler.
- 24 A (s) Schuberth, Leipzig. c. 1869 judged by P.N. 4607. No. 1 of 12 Nocturnes. Edited by Franz Liszt. Revised by K. Klauser.
- 24 A (t) Litloff, Brunswick. 1870. No. 1 of 17 Nocturnes. Edited by Louis Koehler and Louis Winkler. P.N. 2774. COPY : B.S.L.
- 24 A (u) Bauer, Brunswick. Hofmeister 1877. 0.80 Marks. No copy seen.
- 24 A (v) Bote & Bock, Berlin. 1878 judged by P.N. 11740. No. 1 of 17 Nocturnes. Edited by A. Loeschhorn.
- 24 A (w) Peters, Leipzig. 1881 judged by P.N. 6515. No. 1 of 18 Nocturnes. Edited by Louis Koehler.
- 24 A (x) Breitkopf & Härtel, Leipzig. c. 1882 judged by P.N. 16095. No. 1 of 18 Nocturnes. Edited by Carl Reinecke.
- 24 A (y) Breitkopf & Härtel, Leipzig. 1886. No. 1 of Cinq Nocturnes in Livraison 32 of *Ecole de Piano*. P.N. 17140. 4 Marks. COPY : B.M.
- 24 A (z) Hug, Leipzig. Hofmeister 1889. 0.80 Marks. No copy seen.
- 24 A (aa) Steingräber, Leipzig. Hofmeister 1890. No. 1 of 17 Nocturnes and Cavatine "Reviens". Edited by Hugo Riemann. P.N. 398.
- 24 A (bb) Breitkopf & Härtel, Leipzig. No. 71 in Vol. 3 of *Perles Musicales*. No P.N. B. & H. No. 370. COPIES : R.M.L. M.L.G.
- 24 A (cc) Ruhle & Hinger, Berlin. P.N. 218. COPY : G.d.M.

24 B AUSTRIAN EDITIONS 1817

Trois Nocturnes/ pour le / - Piano-Forte - / composée par / John Field. / [in a hatched oval] N<sup>o</sup> 1572.73.74. - à Vienne - P<sup>r</sup> f. Xr. / chez Thadé Weigl, (:Bureau de Musique:) sur le Graben N<sup>o</sup> 1212

COLLATION : Title, verso blank. Music, pp. 1-3. Blank, [4].

FORMAT : Oblong, engraved.

PLATE NUMBER : 1572.73.74. on title and 1572 inside throughout.

COPY : M.C.

PUBLICATION DATE : Weinmann January 31st 1817. Hofmeister 1828 at 4 Gr.

24 B (a) LATER EDITIONS : Diabelli, Vienna. Weinmann December 1820. No. 1 of 6 Nocturnes, published together in couples. P.N. 629. 30 Xr. COPIES : B.M. G.d.M. F.C.

24 B (b) Universal-Edition, Vienna. 1901. No. 1 of 17 Nocturnes. Edited by Alph. Duvernoy. P.N. 61.

ITALIAN EDITIONS

24 C (a) Ferdinando Artaria, Milan. c. 1818-9 judged by P.N. 150. No. 1 of Tre Notturmi. COPY : M.C.

24 C (b) Ricordi, Milan. 1875. No. 2 in Vol. 7 of L'Arte Antica e Moderna. P.N. 35185. COPY : B.M.

24 C (c) Ricordi, Milan. 1902. No. 1 of Sette Notturmi. Edited by Ernesto Marciano. P.N. 104363. COPY : M.C.

24 C (d) Ricordi, Milan. 1926. No. 1 of Dicciotto Notturmi. Edited by Ernesto Marciano. E.R. 529. COPY : M.C.

24 C (e) Ricordi, Milan. 1932. No. 22 in Vol. 14 of Antologia di Musica Antica e Moderna. Edited by G. Tagliapietra. E.R. 993. COPIES : B.M. B.C.

FRENCH EDITIONS

24 D (a) Carli, Paris. Before c. 1824 judged by the following item. Hofmeister 1828. No. 1 of Trois Nocturnes. P.N. 1217. 4f. 50c. COPY : A.T.

24 D (b) Richault & Momigny, Paris. Before c. 1824 judged by the address. Hofmeister 1828. A reissue of the foregoing. COPY : F.C.

24 D (c) Pacini, Paris. Hofmeister 1828. No. 1 of Trois Nocturnes. 3 frs. No copy seen.

24 D (d) Chanel, Paris. Hofmeister 1828. No. 1 of Trois Nocturnes. 4 fr.50. No copy seen.

24 D (e) Pleyel, Paris. Hofmeister 1828. Nocturne No. 1. P.N. ? 417. 2 Frs. No copy seen.

24 D (f) Richault, Paris. c. 1837 judged by P.N. 2581. No. 1 of Trois Nocturnes. 4f.50c. COPY : B.M.

24 D (g) Bureau Central de Musique, Paris. Advertised in *La France Musicale* on September 14th, 1851. No. 1 of Six Nocturnes. Edited by Franz Liszt. 9 frs. No copy seen.

24 D (h) Heugel, Paris. 1855. No. 1 of Trois Premiers Nocturnes. Edited by Marmontel. P.N. 1732. COPY : C.M.P.

24 D (i) Gilbert & Nowinski, Paris. 1856. No. 1 of Trois Nocturnes. P.N. 44. COPY : B.N.

24 D (k) Schonenberger, Paris. 1860. 10e Volume des Oeuvres Choies de Field & Ries. P.N. 1244. 7 frs. COPY : C.M.P.

24 D (l) Hamelle, Paris. c. 1879 judged by P.N. 63. No. 1 of 2 Nocturnes. Edited by F. le Couppey. COPY : P.C.

## Nocturne No. 1

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### ENGLISH EDITIONS

- 24 E (a) Collard & Collard, London. 1832. First Notturmo. Dedicated to F. W. Collard. P.N. 3595. COPIES : B.M. S.M.T.
- 24 E (b) Monro & May, London. After 1834. A reissue of the foregoing. 2s. COPY : B.M.
- 24 E (c) Aldridge, London. c. 1840. No. 5 of 11 Studies and Characteristic Pieces. Nocturne in E flat. No P.N. 1s. 6d. COPY : B.M.
- 24 E (d) Wessel, London. 1859. No. 1 of the Nocturnes. Edited by Franz Liszt. P.N. 9248. 2s. COPIES : B.M. K.C.(R).
- 24 E (e) Chappell, London. 1859. First Nocturne. Edited by Wilhelm Ganz. P.N. 10744. 2s. COPY : B.M.
- 24 E (f) Ashdown & Parry, London. 1860. No. 1 of Six Nocturnes. Edited by Franz Liszt. P.N. 56. 2s. COPY : R.A.M.
- 24 E (g) Cocks, London. c. 1870. No. 2 of Three Romances. No. 18 of the Student's Practice. Edited by Brinley Richards. P.N. 10416. COPY : N.L.S.
- 24 E (h) Augener, London. 1872. No. 1 of 18 Nocturnes. Edited by Ernst Pauer. P.N. 11. 1s. 4d. COPY : B.M.
- 24 E (i) Boosey, London. 1877. No. 1 of 10 Nocturnes. Edited by George Forbes. No P.N. 1s. COPY : B.M.
- 24 E (k) Moutrie, London. 1878. No. 2 of 2 Nocturnes. Standard Pianoforte Works. Edited by Francesco Berger. P.N. 372. 2s. COPY : B.L.O.
- 24 E (l) Augener, London. 1879. No. 1 of 18 Nocturnes. Edited by Ernst Pauer. P.N. 11. 2s. COPY : B.M.
- 24 E (m) Cocks, London. 1882. First Nocturne. No. 52 of Standard Classical Pieces. 2s. 6d. COPIES : B.L.O. N.L.S.
- 24 E (n) Neumeyer, London. Notturmo. Book 3, No. 6 of Select Compositions. Edited by Carl Zoeller. COPY : N.L.S.
- 24 E (o) Weekes, London. 1902. No. 1 of Academic Series of Classical Music. Edited by G. A. Holmes and F. J. Karn. P.N. 2838. 2s. 6d. COPY : B.M.
- 24 E (p) Augener, London. 1905. No. 1 of 9 Nocturnes. P.N. 13073. COPY : B.M.

### BELGIAN EDITION

- 24 F (a) Schott, Brussels. Hofmeister 1860. No. 1 of Six Nocturnes. Interprété par A. Rubinstein. P.N. 627. COPY : P.C.

### HUNGARIAN EDITION

- 24 G (a) Rozsavölgyi, Budapest. Hofmeister 1862. No. 1 of Deux Nocturnes (published together). 10 Ngr. No copy seen.

### RUSSIAN EDITION

- 24 H (a) Jurgenson, Moscow. Nocturne No. 1. COPY : L.L.M.

# 25

## NOCTURNE No. 2 (C minor)



- 25 A**      GERMAN EDITIONS 1814
- Trois / Nocturnes / pour le / Pianoforte / par / John Field. / [rule] / Leipzig, chez C. F. Peters. / Bureau de Musique. / Pr. 12 Gr.
- COLLATION : Title, [1]. Music, pp. 2-10. Two blanks, [11-12].
- FORMAT : Oblong, engraved.
- PLATE NUMBER : 1135 inside throughout.
- COPIES : B.M. G.d.M. (Brahms's copy). B.S.L. (destroyed).
- PUBLICATION DATE : Reviewed in A.M.Z. on November 9th, 1814. Hofmeister 1817.
- NOTE : The other Nocturnes are Nos. 1 and 3 (see 24 and 26).
- 
- 25 A (a)**    Trois Romances / Pour le Pianoforte / par / John Field. / Chez Breitkopf & Härtel à Leipsic. / Pr. 12 Gr.
- COLLATION : Title, verso blank, [1-2]. Music, pp. 3-13. Blank, [14].
- FORMAT : Oblong, lithographed.
- PLATE NUMBER : 2152 inside on right hand pages throughout.
- COPIES : R.C.M. P.C. G.d.M.
- PUBLICATION DATE : Advertised in A.M.Z. on April 5th, 1815. Hofmeister 1817.
- NOTE : This is Romance No. 3, the others being Nocturnes Nos. 9 (or First Movement of Divertissement No. 2) and Nocturne No. 1 (see 14 and 24).
- 
- 25 A (b)**    LATER EDITIONS : Breitkopf & Härtel, Leipzig. c. 1817 judged by P.N. 2621. No. 3 of Trois Romances. 12 Gr. COPIES : B.M. P.C.
- 
- 25 A (c)**      Breitkopf & Härtel, Leipzig. 1819 judged by P.N. 3052. No. 3 of Trois Romances. COPY : B.S.L. (destroyed).
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- 25 A (d)**      Lischke, Berlin. Elvers 1820. Hofmeister 1821. No. 3 of Trois Romances. P.N. 1145. 14 Gr. COPIES : B.S.L. P.C.
- 
- 25 A (e)**      Simrock, Bonn. 1821 judged by P.N. 1910. Hofmeister 1828. No. 2 of Trois Nocturnes. 1 Fr. 50 cts. COPY : M.C.

## Nocturne No. 2

- 25 A (f) André, Offenbach. c. 1822 judged by P.N. 4442. Hofmeister 1828. No. 2 of Six Nocturnes. 24 Xr. COPIES : B.M. B.S.L. L.C.
- 25 A (g) Probst, Leipzig. Hofmeister October 1828. Nocturne No. 2. P.N. 365. 4 Gr. COPY : G.d.M.
- 25 A (h) Kistner, Leipzig. After 1836. Hofmeister 1844. A reissue most probably of the foregoing. 5 Ngr. No copy seen.
- 25 A (i) Paez, Berlin. Hofmeister 1845. A reissue presumably of A (d). 17½ Ngr. No copy seen.
- 25 A (k) Bote & Bock, Berlin. c. 1848 judged by P.N. 1332. No. 4 of Six Nocturnes. 7½ Sgr. COPY : C.R.M.
- 25 A (l) Schlesinger, Berlin. Hofmeister January 1850. No. 2 of Six Nocturnes. Edited by E. D. Wagner. No copy seen except of a late issue.
- 25 A (m) Schubert, Leipzig. 1850 judged by P.N. 1360. No. 2 of Six Nocturnes. Edited by Franz Liszt. ¼ Rt. COPIES : B.M. G.d.M. L.C.
- 25 A (n) Cranz, Hamburg. c. 1862 judged by P.N. 3083. No. 2 of Six Nocturnes. Edited by E. Baberbier. 7½ Ngr. COPY : R.C.M.
- 25 A (o) Schubert, Leipzig. c. 1869. judged by P.N. 4607. No. 2 of 12 Nocturnes. Edited by Franz Liszt. Revised by K. Klauser.
- 25 A (p) Litloff, Brunswick. 1870. No. 2 of 17 Nocturnes. Edited by Louis Koehler and Louis Winkler. P.N. 2774. COPY : B.S.L.
- 25 A (q) Bote & Bock, Berlin. 1878 judged by P.N. 11741. No. 2 of 17 Nocturnes. Edited by A. Loeschhorn.
- 25 A (r) Peters, Leipzig. 1881 judged by P.N. 6515. No. 2 of 18 Nocturnes. Edited by Louis Koehler.
- 25 A (s) Breitkopf & Härtel, Leipzig. c. 1882 judged by P.N. 16095. No. 2 of 18 Nocturnes. Edited by Carl Reinecke.
- 25 A (t) Breitkopf & Härtel, Leipzig. 1886. No. 3 of Cinq Nocturnes. Livraison 32 of Ecole de Piano. P.N. 17140. COPY : B.M.
- 25 A (u) Steingraber, Leipzig. Hofmeister 1890. No. 2 of 17 Nocturnes and Cavatine "Reviens". Edited by Hugo Riemann. P.N. 398.

### 25 B AUSTRIAN EDITIONS 1817

Trois Nocturnes / pour le / – Piano-Forte – / composée par / John Field. / [in a hatched oval] N° [filled in in ink] N° 1572.73.74. – à Vienne – P: f.

Xr. / chez Thadé Weigl, (:Bureau de Musique:) sur le Graben N° 1212

COLLATION : Title, verso blank. Music, pp. 1-3. Blank, [4].

FORMAT : Oblong, engraved.

PLATE NUMBER : 1572.73.74 on title. 1573 inside throughout.

COPY : M.C.

PUBLICATION DATE : Weinmann January 31st, 1817. Hofmeister 1828 at 4 Gr.

- 25 B (a) LATER EDITIONS : Diabelli, Vienna. Weinmann December 1820. No. 2 of Six Nocturnes published together in couples. P.N. 629. 30 Xr. COPIES : B.M. G.d.M. F.C.

- 25 B (b) Universal-Edition, Vienna. 1901. No. 2 of 17 Nocturnes. Edited by Alph. Duvernoy. P.N. 61.

### FRENCH EDITIONS

- 25 c (a) Carli, Paris. Before c. 1824 judged by the following item. Hofmeister 1828. No. 2 of Trois Nocturnes. P.N. 1217. 4 f. 50c. COPY : A.T.

## Nocturne No. 2

- 25 c (b) Richault & Momigny, Paris. Before c. 1824 judged by the address. Hofmeister 1828. A reissue of the foregoing. COPY : F.C.
- 25 c (c) Pacini, Paris. Hofmeister 1828. No. 2 of Trois Nocturnes. 4 f.50. No copy seen.
- 25 c (d) Chanel, Paris. Hofmeister 1828. No. 2 of Trois Nocturnes. 4 f.50. No copy seen.
- 25 c (e) Pleyel, Paris. Hofmeister 1828. Nocturne No. 2. P.N. 419. 2 f.50. COPY : C.M.P.
- 25 c (f) Richault, Paris. c. 1837 judged by P.N. 2581. No. 2 of Trois Nocturnes. 4 f.50 c. COPY : B.M.
- 25 c (g) Bureau Central de Musique, Paris. Advertised in *La France Musicale* on September 14th, 1851. No. 2 of Six Nocturnes. Edited by Franz Liszt. 9 frs. No copy seen.
- 25 c (h) Heugel, Paris. 1855. No. 2 of Trois Premiers Nocturnes. Edited by Marmontel. P.N. 1732. COPY : C.M.P.
- 25 c (i) Gilbert & Nowinski, Paris. 1856. No. 2 of Trois Nocturnes. P.N. 44. COPY : B.N.

### ITALIAN EDITIONS

- 25 D (a) Ferdinando Artaria, Milan. c. 1818-9 judged by P.N. 150. No. 2 of Tre Notturmi. COPY : M.C.
- 25 D (b) Ricordi, Milan. 1875. No. 3 in Vol. 7 of *L'Arte Antica e Moderna*. P.N. 35185. COPY : B.M.
- 25 D (c) Ricordi, Milan. 1902. No. 4 of Setti Notturmi. Edited by Ernesto Marciano. P.N. 104363. COPY : M.C.
- 25 D (d) Ricordi, Milan. 1925. No. 2 of Diciotto Notturmi. Edited by Ernesto Marciano. E.R.529. COPY : M.C.

### ENGLISH EDITIONS

- 25 E (a) Ashdown & Parry, London. 1860. No. 2 of Six Nocturnes. Edited by Franz Liszt. P.N. 41. 2s. COPIES : B.M. R.A.M. K.C.(R).
- 25 E (b) Cocks, London. c. 1870. No. 3 of Three Romances. No. 18 of the Student's Practice. Edited by Brinley Richards. P.N. 10416. COPY : N.L.S.
- 25 E (c) Chappell, London. 1866. Second Nocturne. Edited by Charles Hallé. P.N. 12991. 2s. 6d. COPY : B.M.
- 25 E (d) Augener, London. 1872. No. 2 of 18 Nocturnes. Edited by Ernst Pauer. P.N. 11. 1s. 4d. COPY : B.M.
- 25 E (e) Boosey, London. 1877. No. 2 of 10 Nocturnes. Edited by George Forbes. No P.N. 1s. COPY : B.M.
- 25 E (f) Augener, London. 1879. No. 2 of 18 Nocturnes. Edited by Ernst Pauer. P.N. 11. 2s. COPY : B.M.
- 25 E (g) Weekes, London. 1902. No. 19 of Academic Series of Classical Music. Edited by G. A. Holmes and F. J. Karn. P.N. 2950. 2s. 6d. COPY : B.M.
- 25 E (h) Augener, London. 1905. No. 2 of 9 Nocturnes. P.N. 13073. COPY : B.M.

### BELGIAN EDITION

- 25 F (a) Schott, Brussels. Hofmeister 1860. No. 2 of Six Nocturnes. Interprété par A. Rubinstein. P.N. 628. COPY : P.C.

### HUNGARIAN EDITION

- 25 G (a) Rozsavölgyi, Budapest. Hofmeister 1862. No. 2 of Deux Nocturnes (published together). 10 Ngr. No copy seen.

# NOCTURNE No. 3

## (A flat)



### 26 A GERMAN EDITIONS 1814

Trois / Nocturnes / pour le / Pianoforte / par / John Field. / [rule] / Leipzig, chez C. F. Peters. / Bureau de Musique. / Pr. 12 Gr.

COLLATION : Title, [1]. Music, pp. 2-10. Two blanks, [11-12].

FORMAT : Oblong, engraved.

PLATE NUMBER : 1135 inside throughout.

COPIES : B.M. G.d.M. (Brahms's copy). B.S.L. (destroyed).

PUBLICATION DATE : Reviewed in A.M.Z. on November 9th, 1814. Hofmeister 1817.

NOTE : The other Nocturnes are Nos. 1 and 2 (see 24 and 25).

- 26 A (a) LATER EDITIONS : Simrock, Bonn. 1821 judged by P.N. 1910. Hofmeister 1828. No. 3 of Trois Nocturnes. 1 Fr. 50 Cts. COPY : M.C.
- 26 A (b) André, Offenbach. c. 1822 judged by P.N. 4443. Hofmeister 1828. No. 3 of Six Nocturnes. 30 Xr. COPIES : B.M. B.S.L. L.C.
- 26 A (c) Lischke, Berlin. Hofmeister 1827. Nocturne No. 3. 4 Gr. No copy seen.
- 26 A (d) Probst, Leipzig. Hofmeister October 1828. Nocturne No. 3. P.N. 366. 4 Gr. COPY : G.d.M.
- 26 A (e) Kistner, Leipzig. After 1836. Hofmeister 1844. A reissue most probably of A (d). 5 Ngr. No copy seen.
- 26 A (f) Bote & Bock, Berlin. c. 1848 judged by P.N. 1332. No. 3 of 6 Nocturnes. 5 Sgr. COPY : C.R.M..
- 26 A (g) Schlesinger, Berlin. Hofmeister January 1850. No. 3 of Six Nocturnes. Edited by E. D. Wagner. 5 Ngr. No copy seen except of a late issue.
- 26 A (h) Schuberth, Leipzig. 1850 judged by P.N. 1361. No. 3 of Six Nocturnes. Edited by Franz Liszt. 1/4 Rt. COPIES : B.M. G.d.M. L.C.
- 26 A (i) Schuberth, Leipzig. c. 1869 judged by P.N. 4607. No. 3 of 12 Nocturnes. Edited by Franz Liszt. Revised by K. Klauser.

## Nocturne No. 3

- 26 A (k) Bote & Bock, Berlin. 1878 judged by P.N. 11742. No. 3 of 17 Nocturnes. Edited by A. Loeschhorn.
- 26 A (l) Cranz, Hamburg. c. 1868. No. 3 of Six Nocturnes. Edited by E. Haberbier. P.N. 3084. 7½ Ngr. COPY : R.C.M.
- 26 A (m) Litolff, Brunswick. 1870. No. 3 of 17 Nocturnes. Edited by Louis Koehler and Louis Winkler. P.N. 2774. COPY : B.S.L.
- 26 A (n) Peters, Leipzig. 1881 judged by P.N. 6515. No. 3 of 18 Nocturnes. Edited by Louis Koehler.
- 26 A (o) Breitkopf & Härtel, Leipzig. c. 1882 judged by P.N. 16095. No. 3 of 18 Nocturnes. Edited by Carl Reinecke.
- 26 A (p) Steingräber, Leipzig. Hofmeister 1890. No. 3 of 17 Nocturnes and Cavatine "Reviens". Edited by Hugo Riemann. P.N. 398.
- 26 A (q) Schott, Mainz. 1904. Nocturne No. 3. Edited by Emil Sauer. P.N. 27790. COPY : B.M.

### 26 B AUSTRIAN EDITIONS 1817

Trois Nocturnes / pour le / – Piano Forte – / composee par / John Field. / [in a hatched oval] N<sup>o</sup> [filled in in ink] / N<sup>o</sup> 1572.73.74. – à Vienne – P<sup>r</sup> f. Xr. / chez Thadé Weigl, (:Bureau de Musique:) sur le Graben N<sup>o</sup> 1212  
 COLLATION : Title, verso blank. Music, pp. 1-3. Blank, [4].  
 FORMAT : Oblong, engraved.  
 PLATE NUMBER : 1572.73.74. on title. 1574 inside throughout.  
 COPY : M.C.

- PUBLICATION DATE : Weinmann, January 31st, 1817. Hofmeister 1828 at 4 Gr.
- 26 B (a) LATER EDITIONS : Diabelli, Vienna. Weinmann December 1820. No. 3 of Six Nocturnes, published together in couples. P.N. 630. 40 Xr. COPIES : B.M. G.d.M.
- 26 B (b) Universal-Edition, Vienna. 1901. No. 3 of 17 Nocturnes. Edited by Alph. Duvernoy. P.N. 61.

### FRENCH EDITIONS

- 26 c (a) Carli, Paris. Before 1824 judged by the following item. Hofmeister 1828. No. 2 of Trois Nocturnes. P.N. 1217. 4 f.50c. COPY : A.T.
- 26 c (b) Richault & Momigny, Paris. Before c. 1824 judged by the address. Hofmeister 1828. A reissue of the foregoing. COPY : F.C.
- 26 c (c) Pacini, Paris. Hofmeister 1828. No. 3 of Trois Nocturnes. 4 f.50. No copy seen.
- 26 c (d) Chanel, Paris. Hofmeister 1828. No. 3 of Trois Nocturnes. 4 f.50. No copy seen.
- 26 c (e) Pleyel, Paris. Hofmeister 1828. P.N. ? 421. 2 f.50. No copy seen.
- 26 c (f) Richault, Paris. c. 1837 judged by P.N. 2581. No. 3 of Trois Nocturnes. 4 f.50c. COPY : B.M.
- 26 c (g) Bureau Central de Musique, Paris. Advertised in *La France Musicale* on September 14th, 1851. No. 3 of Six Nocturnes. Edited by Franz Liszt. 9 frs. No copy seen.
- 26 c (h) Heugel, Paris. 1855. No. 3 of Trois Premiers Nocturnes. Edited by Marmontel. P.N. 1732. COPY : C.M.P.
- 26 c (i) Gilbert & Nowinski, Paris. 1856. No. 3 of Trois Nocturnes. P.N. 44. COPY : B.N.



### Nocturne No. 3

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#### ITALIAN EDITIONS

- 26 D (a) Ferdinando Artaria, Milan. c. 1818-9 judged by P.N. 150. No. 3 of Tre Notturmi.  
COPY : M.C.
- 26 D (b) Ricordi, Milan. 1875. No. 4 in Vol. 7 of L'Arte Antica e Moderna. P.N. 35185.  
COPY : B.M.
- 26 D (c) Ricordi, Milan. 1925. No. 3 of Diciotto Notturmi. Edited by Ernesto Marciano.  
E.R.529. COPY : M.C.

#### ENGLISH EDITIONS

- 26 E (a) Ashdown & Parry, London. 1860. No. 3 of Six Nocturnes. Edited by Franz Liszt. P.N. 42. 2s. COPIES : B.M. R.A.M. K.C.(R).
- 26 E (b) Augener, London. 1872. No. 3 of 18 Nocturnes. Edited by Ernst Pauer. P.N. 11. 1s. 4d. COPY : B.M.
- 26 E (c) Boosey, London. 1877. No. 3 of 10 Nocturnes. Edited by George Forbes. No P.N. 1s. COPY : B.M.
- 26 E (d) Augener, London. 1879. No. 3 of 18 Nocturnes. Edited by Ernst Pauer. P.N. 11. 2s. COPY : B.M.
- 26 E (e) Augener, London. 1905. No. 3 of 9 Nocturnes. P.N. 13073. COPY : B.M.

#### DUTCH EDITION

- 26 F (a) Abrahams, The Hague. c. 1835-43. In the periodical *Apollo*. Verzameling van de beste bestaande en dagelijks uitkomende Musijkstukken. No P.N. COPY : G.M.H. (lacks title-page).

#### BELGIAN EDITION

- 26 G (b) Schott, Brussels. Hofmeister 1860. No. 3 of Six Nocturnes. Interprété par A. Rubinstein. P.N. 628. COPY : P.C.

#### HUNGARIAN EDITION

- 26 H (a) Rozsavölgyi, Budapest. Hofmeister 1866. No. 1 of Deux Nocturnes (published together). 8 Ngr. No copy seen.

# PIANO CONCERTO No. 1

## (E flat)



Allegro  
tutti

R

Adagio non troppo  
tutti

Air Ecossais

p

Allegro vivace

Rondo

p

f

### EDITIONS WITH ACCOMPANIMENT PARTS

**27 A**      GERMAN EDITIONS 1815

Premier / Concerto / pour le / Pianoforte / avec accompagnement / de grand Orchestre / par / John Field. / Pr. 2 Rthlr. / Chez Breitkopf & Härtel à Leipsic.

COLLATION : Title, verso blank, [1-2]. Music, pp. 3-21. Blank, [22].

FORMAT : Upright, lithographed.

PLATE NUMBER : 2345 inside throughout.

ACCOMPANIMENT PARTS : No set has been found but see L.C. copy below.

COPIES : B.M. (Meyerstein collection in MS. Department with pencilled notes in Field's hand. Piano part). L.C. (first violin part).

PUBLICATION DATE : Advertised in A.M.Z. at 2 Thlr. in October 1815.

## *Piano Concerto No. 1*

- 27 A (a) LATER EDITIONS : Breitkopf & Härtel, Leipzig. 1819 judged by P.N. 3048. This edition was entirely relithographed but the corrections made in the copy noted above were not incorporated. The title-page remained the same as did the music. Two complete copies in B.M. and G.d.M. are known to me which have the piano and 14 parts as follows :—Violino Imo. Violino 2do. Alto. Violoncello e Basso. Flauto. Oboe Ima. Oboe 2da. Fagotto Imo. Fagotto 2do. Corno Imo. Corno 2do. Tromba Ima in Es. Tromba 2da in Es. Timpani. There is a copy of the piano part in B.S.L.
- 27 A (b) André, Offenbach. c. 1821 judged by P.N. 4356. There were two entirely different issues of this but I have no idea which is the earlier belonging to my c. 1821 date as both bore the same plate number, despite the fact that one has been relithographed. In one issue the price is "f.3.30 Xr. / rf.1.23 ggr." with the imprint on one line. COPY : C.R.M. (piano and 14 parts).
- 27 A (c) André, Offenbach. The other issue has a price of "f.3.30 Xr." without the second and the imprint has the names of Offenbach and André on two lines. There are other minor differences. COPY : C.R.M. (no piano but 14 parts).
- 27 A (d) Lischke, Berlin. Hofmeister August 1832. P.N. 2319. 25 Sgr piano solo, 2 Rthlr. with parts. COPIES : B.S.L. (piano and 14 parts). B.S.L. (14 parts with the Breitkopf piano part noted above under 27 A (a)). B.S.M. (piano part).
- 27 A (e) Paez, Berlin. Hofmesiter 1845. A reissue of the foregoing. 2 Thlr. COPIES : C.R.M. (piano and 14 parts). O.N.V. (piano part).
- 27 A (f) Breitkopf & Härtel, Leipzig. They were still issuing A (a) in their Klavier-Bibliothek up to the last War, I believe.

### 27 B FRENCH EDITIONS before 1820

Premier / Concerto / Avec Accom<sup>t</sup> d'Orchestre / Composé / Par Field, / et Exécuté au Concert de la Salle Favart. / Par son Elève / Charles Mayer. / Prix: 9<sup>f</sup> / A Paris / Chez Pacini, Compositeur et Professeur de Chant, Rue Favart, N<sup>o</sup> 12. / 445.

COLLATION : Title, verso blank. Music, pp. 1-19. Blank, [20].

FORMAT : Upright, engraved.

PLATE NUMBER : 445 on title and 447 inside throughout.

COPIES : B.M. (piano and first violin parts). R.C.M. (piano part). B.B.C. (piano and 10 parts). C.M.P. (10 parts). M.C. (piano part). B.S.L. (10 parts but copy lost). L.C. (piano part).

PUBLICATION DATE : Before 1820 judged by the address. Hofmeister 1828.

- 27 B (a) LATER EDITIONS : Richault, Paris. After 1825 judged by the address. Hofmeister 1828. P.N. 1451.R. 9 frs. COPIES : R.C.M. (piano part). B.B.C. (piano and 10 parts). C.M.P. (piano and 10 parts). L.C. (10 parts).
- 27 B (b) Richault, Paris. Exactly the same as the foregoing but the price is 12 frs. COPY : P.C. (piano part).

### EDITIONS WITHOUT ACCOMPANIMENT PARTS

#### GERMAN EDITIONS

- 27 c (a) Cranz, Hamburg. Hofmeister 1867. P.N. 4032. 25 Ngr. COPIES : K.C.(R). L.C.
- 27 c (b) Schott, Mainz. Hofmeister 1880. P.N. 23015. 1M.40. COPY : B.S.L. (lost).
- 27 c (c) Breitkopf & Härtel, Leipzig. 1886. Livraison 32 of Ecole de Piano. P.N. 17181. 4 Marks. COPY : B.M.

## Piano Concerto No. 1

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### FRENCH EDITIONS

- 27 D (a) Pleyel, Paris. Reviewed in the *Revue Musicale* in December 1832. P.N. 2287. 7 fr.50c. COPY : P.C.  
27 D (b) Heugel, Paris. 1855. P.N. 1761. Revu et doigté par Marmontel. COPY : C.M.P.  
27 D (c) Schonenberger, Paris. 1860. P.N. 1244. 7frs. COPY : C.M.P.  
27 D (d) O'Kelly, Paris. 1875. Revu et doigté par Emile Décombes. P.N. 261. COPY : B.N.  
27 D (e) Maho, Paris. Revu et doigté par F. le Couppey. P.N. 283. 9 f. COPY : P.C.  
27 D (f) Hamelle, Paris. Revu et doigté par I. Philipp. No copy seen.  
27 D (g) Senart, Paris. 1920. P.N. 5295. COPY : C.M.P.  
27 D (h) Lemoine, Paris. 1929. Revu et doigté par Charles René. COPY : B.N.

### RUSSIAN EDITIONS

- 27 E (a) Bernard, St. Petersburg. P.N. 1373. COPY : S.L.L.  
27 E (b) Gutheil, Moscow. P.N. 3609. COPY : B.S.L. (lost).  
27 E (c) Jurgenson, Moscow. Edition avec le changement et le doigter de l'Auteur, revue par son élève A. Dubuque. COPY : L.L.M.

### ENGLISH EDITION

- 27 F (a) D'Almaine, London. Watermarked 1817. Performed by the Author at the New Musical Fund Concert. Dedicated to J. B. Cramer by James McCalla. Souvenir des Pianistes No. 10. No P.N. 5s. COPY : R.C.M.

### FIRST MOVEMENT - SEPARATE EDITION

#### RUSSIAN EDITION

- 27 G (a) Jurgenson, Moscow. Allegro du Ier Concerto revu et corrigé par son élève A. Dubuque. COPY : L.L.M.

### SECOND MOVEMENT - SEPARATE EDITIONS

#### ENGLISH EDITIONS

- 27 H (a) Addison & Beale, London. c. 1823 but dated 1835? by B.M. Air Ecossais. No P.N. COPY : B.M.  
27 H (b) Pigott & Sherwin, Dublin. Between c. 1827-9. A Favorite Scotch Air. P.N. 103. 2s. COPY : N.L.I.  
27 H (c) Dean, London. Dated 1835 by B.M. Ent. Sta. Hall May 14th 1835 on title. A Favorite Scotch Melody. The first page is headed "Within A Mile". Inscribed to Miss Maria Maund. P.N. 375. 2s. COPY : B.M.

### THIRD MOVEMENT - SEPARATE EDITIONS

#### GERMAN EDITIONS

- 27 I (a) Breitkopf & Härtel, Leipzig. Advertised in A.M.Z. in March 1818. 8 Gr. No copy seen.  
27 I (b) Peters, Leipzig. Hofmeister 1818. No. 1 of Rondeaux. P.N. 1321. 8 gl. COPIES : K.C.(R). P.L.C. G.d.M.  
27 I (c) André, Offenbach. Hofmeister 1821. 36 Xr. No copy seen.  
27 I (d) Simrock, Bonn. c. January 1822 judged by P.N. 1948. Hofmeister 1822. 1 fr.25. COPY : K.C.(R).

*Piano Concerto No. 1*

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- 27 I (e) Breitkopf & Härtel, Leipzig. c. 1823-4 judged by P.N. 3798. 8 Gr.  
COPIES : B.M. B.S.M.
- 27 I (f) Lischke, Berlin. Elvers 1825. Hofmeister 1825. P.N. 1651. 8 Gr.  
COPY : G.d.M.
- 27 I (g) Paez, Berlin. Hofmeister 1845. A reissue presumably of the foregoing. 10 Ngr.  
No copy seen.
- 27 I (h) Böhme & Cranz, Hamburg. Hofmeister 1845. On pp. 6-11 of Heft 2 of  
the *Musikalischer Ehren Tempel*. P.N. 23. COPIES : T.C.L. B.S.M.

ENGLISH EDITION

- 27 K (a) Hutchings & Romer, London. 1870. No. 11 of the Classics of the Pianoforte,  
edited by Alfred Gilbert. P.N. 3392. 4s. COPIES : B.M. B.L.O. N.L.S.

FRENCH EDITIONS

- 27 L (a) Carli, Paris. Hofmeister 1828. 3 frs.50. No copy seen.
- 27 L (b) Richault, Paris. Hofmeister 1828. 3 frs.50. No copy seen.
- 27 L (c) Chanel, Paris. Hofmeister 1828. 3 frs.50. No copy seen.

# PIANO CONCERTO No. 4

## (E flat)

*Dedicated to Mademoiselle de Chéamin (French editions)*

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The image shows three staves of musical notation. The first staff is for the piano part, marked 'Allegro moderato' and 'p'. The second staff is for the orchestra, marked 'Poco adagio' and 'Siciliano tutti'. The third staff is for the piano part, marked 'Allegretto' and 'Rondo pp'.

### EDITIONS WITH ACCOMPANIMENT PARTS

28 A

GERMAN EDITIONS

1816

Quatrième / Concerto / pour le / Pianoforte / avec accompagnement / de grand Orchestre / par / John Field. / Pr. 2 Rthlr. 12 Gr. / Chez Breitkopf & Härtel à Leipsic.

COLLATION : Title, [1]. Blank, [2]. Music, pp. 3-39. Blank, [40].

FORMAT : Upright, lithographed.

PLATE NUMBER : 2354 inside throughout.

ACCOMPANIMENT PARTS : 14 consisting of Violino I, Violino II, Viola, Violoncello et Basso, Flauto, Clarinetti Imo in B, Clarinetti 2do in B, Fagotto Imo, Fagotto 2do, Corno Imo in Es, Corno 2do in Es. Tromba Ima in Es, Tromba 2da in Es, Timpani in Es e B.

COPIES : B.M. (Meyerstein collection in MS. Department with pencilled notes in Field's hand. Piano part). C.M.P. (piano and 14 parts). G.d.M. (piano and 14 parts). L.C. (first Violin part).

PUBLICATION DATE : Advertised in A.M.Z. at 2 Tlr. 12 Gr. in May 1816.

## *Piano Concerto No. 4*

- 28 A (a) LATER EDITIONS : Breitkopf & Härtel, Leipzig. 1819 judged by P.N. 3049. This edition was musically the same as the foregoing edition but although it was entirely relithographed the corrections noted above in the Meyerstein copy were not incorporated. Three complete copies are known to me in B.M., K.C.(R.), C.R.M. B.B.C. (piano part).
- 28 A (b) Breitkopf & Härtel, Leipzig. Hofmeister 1845. 2 Rthlr. 15 Ngr. A reissue presumably of 28 A (a). No copy seen.
- 28 A (c) Breitkopf & Härtel, Leipzig. After 1870. Another reissue presumably of 28 A (a). No copy seen.
- 28 A (d) Breitkopf & Härtel, Leipzig. They were still issuing the piano part in their Klavier-Bibliothek up to the last war, I believe.
- NOTE : The Dedication did not appear in any of the German editions ; only in the French ones of Pacini and Richault.

### 28 B FRENCH EDITIONS after 1820

4<sup>me</sup> / Concerto / Pour le Piano Forté / Avec Accompagnement d'Orchestre / Composé et Dédié / à M<sup>lle</sup> de Cheamin / Par J. Field / Prix 12<sup>f</sup> / Propriété de l'Editeur. Déposé à la Direction. / A Paris / Au Magasin de Musique de Pacini, Boulevard Italien, N<sup>o</sup> 11, au coin de la Rue Marivaux. / 441

COLLATION : Title, verso blank. Music, pp. 1-32.

FORMAT : Upright, engraved.

PLATE NUMBER : 441 on title and inside throughout.

COPIES : B.M. (piano part). C.M.P. (piano and 14 parts). M.C. (piano part).

PUBLICATION DATE : After 1820 judged by the address. Hofmeister 1828. At the top of the C.M.P. copy is written "Concours de 1821".

- 28 B (a) LATER EDITIONS : Richault, Paris. After c. 1824 judged by the address. Hofmeister 1828. P.N. 2026. 9 frs for piano part and 18 for the complete work with parts. COPIES : C.M.P. (piano and 14 parts). P.C. (piano part). L.C. (piano part).
- 28 B (b) Richault, Paris. In L.C. there is a set of the parts, lacking the piano, which bears a plate number of 3049. Presumably this is a reissue of the foregoing item.

### EDITIONS WITHOUT ACCOMPANIMENT PARTS

#### FRENCH EDITIONS

- 28 c (a) O'Kelly, Paris. 1876. Revu et doigté par Emile Décombes. P.N. 309. COPY : B.N.
- 28 c (b) Gallet, Paris. 1901. Doigté et accentué par Théodore Zack. P.N. 6010. COPY : B.N.
- 28 c (c) Senart, Paris. 1920. P.N. 5297. COPY : C.M.P.

#### RUSSIAN EDITION

- 28 d (a) Jurgenson, Moscow. Edition avec le changement et le doigter de l'Auteur, revue par son élève, A. Dubuque. COPY : L.L.M.

### THIRD MOVEMENT - SEPARATE EDITIONS

#### GERMAN EDITIONS

- 28 e (a) Breitkopf & Härtel, Leipzig. Advertised in A.M.Z. in March 1818. 16 Gr. No copy seen.

*Piano Concerto No. 4*

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- 28 E (b) Peters, Leipzig. Hofmeister 1818. No. 4 of Rondeaux. P.N. 1322. 12 gl.  
COPIES : K.C.(R). P.C. C.R.M. G.d.M.
- 28 E (c) Simrock, Bonn. c. January 1818 judged by P.N. 1565. Rondeau No. 1.  
2 Frs. COPY : K.C.(R).
- 28 E (d) André, Offenbach. Hofmeister 1821. 1 fl.12 Xr. No copy seen.

ENGLISH EDITION

- 28 F (a) Goulding, d'Almaine, Potter, London. Watermarked 1817. Rondo No. 1.  
No P.N. 3s. COPY : R.C.M.

FRENCH EDITIONS

- 28 G (a) Richault & Momigny, Paris. Before c. 1824 judged by the address. Hofmeister  
1828. Rondeau No. 1. P.N. 273 et 274.R. on title and 273.R. inside. (274 is  
the Rondeau - Quintette (see 18 F (c)). 3f.50c. COPY : C.M.P.
- 28 G (b) Carli, Paris. Hofmeister 1828. A reissue of the foregoing. COPY : F.C.
- 28 G (c) Chanel, Paris. Hofmeister 1828. 4 frs. No copy seen.



# 29

## RONDEAU (E flat)



In May 1816 Breitkopf & Härtel advertised in A.M.Z. the publication of this composition and at the same time announced that of the Third Piano Concerto in E flat (see 32). In fact this Rondeau forms the second movement of this Concerto, being, however, preceded by an introduction of eight bars. The Rondeau bore a plate number of 2360 (later edition 2558), the entire concerto being 2410 and a later edition 3028, while a still later separate edition of the Rondeau (with the eight bar introduction) was 3785.

### 29 A GERMAN EDITIONS 1816

Rondeau / Pour le Pianoforte / par / J. Field. / [rule] / Chez Breitkopf & Härtel à Leipsic. / Pr 12 Gr.

COLLATION : Title, [1]. Music, pp. 2-11. Blank, [12].

FORMAT : Oblong, lithographed.

PLATE NUMBER : 2360 inside on right hand pages throughout.

COPIES : B.M. G.d.M.

PUBLICATION DATE : Advertised in A.M.Z. in May 1816. Hofmeister 1817.

29 A (a) LATER EDITIONS : Breitkopf & Härtel, Leipzig. 1817 judged by P.N. 2558. 8 Gr. COPY : A.T.

29 A (b) Simrock, Bonn. Advertised in A.M.Z. in December 1818. Polonoise favorite en forme de Rondeau. P.N. 1675. 2 Frs. COPIES : B.S.M. P.C.

29 A (c) Lischke, Berlin. Elvers 1820. Rondeau. P.N. 1078. 12 Gr. COPIES : C.R.M. P.C.

29 A (d) Schuberth & Niemeyer, Hamburg. Favorit-Polonoise. With Rondo - "Speed the Plough" (see 23 c (b)). COPY : London University.

### BELGIAN EDITION

29 B (a) Messemæeckers, Brussels. Hofmeister 1828 at 2 Fr.50. Rondeau Polonais. P.N. 182. 4 F. (Note: The time signature is incorrectly given as 2/4). COPIES : P.C. L.C.

## *Rondeau*

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### FRENCH EDITION

- 29 C (a) Pacini, Paris. Hofmeister 1828. Rondeau Polonaise. P.N. 452. 4 f.50 c.  
COPY : M.C.

### ENGLISH EDITIONS

- 29 D (a) Latour, London. B.M. dates it 1826. No. 17 in the Piano Forte Journal.  
P.N. 581. 3s. COPY : B.M.
- 29 D (b) Chappell, London. A reissue of the foregoing on taking over the firm about  
1850. COPIES : B.M. R.C.M.
- 29 D (c) Augener, London. 1881. No. 9 of ten Popular Pieces. Edited by Ernst Pauer.  
Polonaise favorite en forme de Rondeau. P.N. 422. COPIES : B.M. B.L.O.  
R.M.L.

The following French and Austrian editions were all advertised in the 1829 Hofmeister but no copies have been found. Although announced as "Polonaise favorite en forme de Rondeau" it is possible that they were not this work after all.

### FRENCH EDITIONS

- 29 E (a) Richault, Paris. 2 Fr.50.
- 29 E (b) Chanel, Paris. 2 Fr.50.
- 29 E (c) Aulagnier, Paris. 2 Fr.

### AUSTRIAN EDITIONS

- 29 F (a) Artaria, Vienna. 20 Xr.
- 29 F (b) Matthias Artaria, Vienna. 24 Xr.

## ROMANCE

(E flat)



This composition was called a "Romance" by Field and was published under this title by all publishers in the early editions in Germany, France and Austria. In about 1835 Hofmeister published it as a Nocturne and actually numbered it 10 which happened to fit in with all Field's other numberings in the first editions as no first editions have been found to be numbered 9 and 10. Hofmeister had already made a Nocturne No. 9 out of the Pastorale of the Divertissement No. 2, first movement (see 14).

Finally, starting with the Schubert edition of about 1859, it was always counted as a Nocturne in the big collections of Nocturnes put out by many publishers although the numbering varied between 8, 9, 10 and 11, the former quite incorrectly so because Field had already used this number for a Nocturne.

### 30 A GERMAN EDITIONS 1816

Romance / Pour le Pianoforte / par / J. Field. / [rule] / Chez Breitkopf & Härtel à Leipsic. / Pr. 4 Gr.

COLLATION : Title, [1]. Music, pp. 2-3. Blank, [4].

FORMAT : Oblong, lithographed.

PLATE NUMBER : 2387 inside on right hand pages throughout.

COPIES : B.M. K.C.(R). C.R.M.

PUBLICATION DATE : 1816 according to the plate number but Breitkopf advertised a Romance in A.M.Z. in November 1814 so that there most probably exists an earlier edition with a lower plate number.

30 A (a) LATER EDITIONS : Lischke, Berlin. Elvers c. 1827. Hofmeister 1822. P.N. 2043. 4 Gr. COPY : B.S.M.

30 A (b) André, Offenbach. Hofmeister May 1822. 18 Xr. No copy seen.

30 A (c) Breitkopf & Härtel, Leipzig. c. 1822 judged by P.N. 3615. 4 Gr. COPY : B.S.L.

30 A (d) Hofmeister, Leipzig. Advertised in A.M.Z. in November 1835. Hofmeister 1835. P.N. 2063. No. 10 (with 9) of Deux Nocturnes ou Romances. 8 Gr. COPIES : B.S.L. L.C.

30 A (e) Challier, Berlin. Hofmeister 1839. P.N. 247. COPY : B.S.M.

## Romance

- 30 A (f) Schubert, Leipzig. c. 1859 judged by P.N. 2489. No. 8 of Huit Nocturnes. Edited by Franz Liszt.
- 30 A (g) Schubert, Leipzig. c. 1869 judged by P.N. 4607. No. 8 of 12 Nocturnes. Edited by Franz Liszt. Revised by H. Klauser.
- 30 A (h) Litolf, Brunswick. 1870. No. 10 of 17 Nocturnes. Edited by Louis Koehler and Louis Winkler. P.N. 2774. COPY : B.S.L.
- 30 A (i) Bote & Bock, Berlin. 1878 judged by P.N. 11750. No. 11 of 17 Nocturnes. Edited by R. Loeschhorn.
- 30 A (k) Peters, Leipzig. 1881 judged by P.N. 6515. No. 9 of 18 Nocturnes. Edited by Louis Koehler.
- 30 A (l) Breitkopf & Härtel, Leipzig. c. 1882 judged by P.N. 16095. No. 9 of 18 Nocturnes. Edited by Carl Reinecke.
- 30 A (m) Steingraber, Leipzig. Hofmeister 1890. No. 10 of 17 Nocturnes and Cavatine "Reviens". Edited by Hugo Riemann. P.N. 398.

### 30 B AUSTRIAN EDITIONS c. 1819-1820

Romance / Pour le Pianoforte / composé / par / John Field. / [rule] / Vienne chez D. Sprenger / Kohlmarkt N° 266. / [on left] N° 614. [on right] P.

COLLATION : Title, [1]. Music, pp. 2-3. Blank, [4].

FORMAT : Oblong, engraved.

PLATE NUMBER : 614 on title and on both pages of music.

COPIES : G.d.M. S.V.

PUBLICATION DATE : c. 1819-20 according to Deutsch and judged by plate number. Hofmeister 1821.

- 30 B (a) LATER EDITIONS : Matthias Artaria, Vienna. After 1820. A reissue of the foregoing. COPY : B.S.L. (destroyed).
- 30 B (b) Universal-Edition, Vienna. 1901. No. 9 of 17 Nocturnes. Edited by Alph. Duvernoy. P.N. 61.

### FRENCH EDITIONS

- 30 C (a) Richault, Paris. Hofmeister 1828 but before mid-1825 by the address. Exercise Nouveau suivi d'une Romance. P.N. 527. 3 f.75.c. COPY : R.C.M. (see 44 C (a) for the Exercise Nouveau).
- 30 C (b) Benoit, Paris. 1854. Romance sans Paroles. P.N. 585. 4 F. COPY : B.N.

### ENGLISH EDITIONS

- 30 D (a) Augener, London. 1872. No. 8 of 18 Nocturnes. Edited by Ernst Pauer. P.N. 11. 1s. 4d. COPY : B.M.
- 30 D (b) Augener, London. 1879. No. 8 of 18 Nocturnes. Edited by Ernst Pauer. P.N. 11. 2s. COPY : B.M.
- 30 D (c) Augener, London. 1905. No. 8 of 9 Nocturnes. P.N. 13073. COPY : B.M.

### ITALIAN EDITION

- 30 E (a) Ricordi, Milan. 1925. No. 9 of Diciotto Notturmi. Edited by Ernesto Marciano. E.R.529. COPY : M.C.

# 31

## PIANO CONCERTO No. 2 (A flat)

*Dedicated to Mademoiselle Irène Poltaraski*

— ✱ —

Allegro moderato

Poco Adagio

Moderato innocente

Rondo

### EDITIONS WITH ACCOMPANIMENT PARTS

#### 31 A GERMAN EDITIONS 1816

Second / Concerto / pour le / Pianoforte / avec accompagnement / de grand  
Orchestre / composé et dédié / à Mademoiselle Irène Poltaraski / par /  
John Field. / Pr. 2 Rthlr. 12 Gr. / Chez Breitkopf & Härtel à Leipsic.

COLLATION : Title, [1]. Music, pp. 2-37. Blank, [38].

FORMAT : Upright, lithographed.

PLATE NUMBER : 2409 inside throughout.

ACCOMPANIMENT PARTS : No set has been found but see L.C. copy below.

COPIES : B.M. (Meyerstein collection in MS. Department with pencilled notes  
in Field's hand. Piano part). L.C. (first violin part).

PUBLICATION DATE : Advertised in A.M.Z. at 2 Tlr. 12 Gr. in May 1816.

## *Piano Concerto No. 2*

- 3I A (a) LATER EDITIONS : Breitkopf & Härtel, Leipzig. 1819 judged by P.N. 3015. This edition was entirely relithographed but the corrections made in the copy noted above were not incorporated. The title-page remained the same as did the music. Four complete copies are known to me in B.M., K.C.(R), G.d.M. and B.S.L. (now lost) but there are copies of the Piano part in B.S.L. and A.T. There were 14 accompaniment parts as follows :—Violino I, Violino II, Alto, Violoncello e Basso, Flauto, Clarinetto I, Clarinetto II in B, Fagotto I, Fagotto II, Corno I in Es, Corno II in Es, Tromba I in Es, Tromba II in Es, Timpani in Es.
- 3I A (b) Breitkopf & Härtel, Leipzig. Hofmeister 1845. 2 Rtlr. 15 Ngr. No copy seen.
- 3I A (c) Breitkopf & Härtel, Leipzig. After 1870. A reissue of A (a). M.7.50. COPY : B.B.C. (piano part). P.L.C. (piano part).
- 3I A (d) Breitkopf & Härtel, Leipzig. They were still issuing A (c) in their Klavier-Bibliothek up to the last war, I believe.

### 3I B FRENCH EDITIONS before 1820

Second Concerto / Pour le Piano-Forte / avec Accompagnement d'Orchestre / Composé et Dédié / à Mademoiselle / Irene Poltavaski / Par Field. / Prix 12! / A Paris / Chez Pacini, Auteur et Editeur de Musique, Rue Favart, N° 12, / et Boulevard des Italiens, N° 11, au coin de la Rue Marivaux. / 443. COLLATION : Title, verso blank. Blank, [1]. Music, pp. 2-37. Blank, [38]. FORMAT : Upright, engraved.

PLATE NUMBER : 443 on title and inside throughout.

ACCOMPANIMENT PARTS : No set has been found.

COPIES : B.M. (piano part). C.M.P. (piano part). M.C. (piano part).

PUBLICATION DATE : Before 1820 judged by the address. Hofmeister 1828.

- 3I B (a) VARIANT : Pacini, Paris. Exactly the same as the foregoing but the price is 10 frs. COPY : P.C. (piano part).
- 3I B (b) LATER EDITIONS : Richault, Paris. c. 1824 judged by the address of 16 Boulevard Poissonnière. Hofmeister 1828. P.N. 877.R. 15 frs. COPIES : C.M.P. (13 accompaniment parts). L.C. (piano and 13 parts).
- 3I B (c) Richault, Paris. After 1841 judged by the address of 26 Boulevard Poissonnière. "Ce Concerto à été exécuté au concours des Elèves de l'Ecole Royale de Musique". P.N. 877.R. 12 frs. COPY : C.M.P.

### EDITIONS WITHOUT ACCOMPANIMENT PARTS

#### GERMAN EDITIONS

- 3I C (a) Cranz, Hamburg. Hofmeister 1867. Edited by J. Dacls. P.N. 4033. 1 T. 15 Ngr. COPIES : R.A.M. R.M.L. B.S.M.
- 3I C (b) Peters, Leipzig. Hofmeister 1876. Edited by F. A. Roitzsch. P.N. 5846. 1 Mark. COPIES : R.A.M. P.L.C. R.M.L. M.C.

#### FRENCH EDITIONS

- 3I D (a) O'Kelly, Paris. 1875. Revu et Doigté par Emile Décombes. P.N. 262. COPY : B.N.
- 3I D (b) Senart, Paris. 1920. P.N. 5294. COPY : C.M.P.

#### RUSSIAN EDITION

- 3I E (a) Jurgenson, Moscow. Edition avec le changement et le doigter de l'Auteur, par son élève A. Dubuque. COPY : L.L.M.

## *Piano Concerto No. 2*

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### FIRST MOVEMENT – SEPARATE EDITIONS

#### RUSSIAN EDITION

- 3I F (a) In 1811 there was published at St. Petersburg by Brief & Vondefour, grande Morskoy, Maison Antonoff No. 125, a volume – Variétés Lyriques pour les Dames / Journal / pour le Piano et le Chant. This was edited by W. Aumann and the Première Livraison, dated 1811, contained on pp. 14-15, "Passage du Second Concert de J. Field. Manuscript". The title-page is reproduced as Illustration No. 4.

This was an extract, 57 bars in length, from the First Movement of this Concerto, and started at bar 318 in the complete edition. The music is exactly the same but for some small divergencies of dynamic marks and ornaments.

#### GERMAN EDITION

- 3I G (a) Breitkopf & Härtel, Leipzig. 1875. Edited by Carl Reinecke. P.N. 13860. COPY : P.C.

#### FRENCH EDITION

- 3I H (a) O'Kelly, Paris. 1875. Revu et doigté par Emile Décombes. P.N. 262. COPIES : B.N. P.C.

### SECOND MOVEMENT – SEPARATE EDITIONS

#### ENGLISH EDITION

- 3I I (a) Augener, London. 1881. Romanza. No. 4 of ten Popular Pieces. Edited by Ernst Pauer. P.N. 422. COPIES : B.M. B.L.O. R.M.L.

### THIRD MOVEMENT – SEPARATE EDITIONS

#### GERMAN EDITIONS

- 3I K (a) Breitkopf & Härtel, Leipzig. Advertised in A.M.Z. in March 1818. 12 Gr. No copy seen.
- 3I K (b) Peters, Leipzig. Hofmeister 1818. No. 2 of Rondeaux. P.N. 1323. 12 gl. COPIES : B.M. K.C.(R). P.C. C.R.M. G.d.M.
- 3I K (c) André, Offenbach. Hofmeister 1821. 1 fl. 12 Xr. P.N. 4025. COPY : B.S.L. (lost).
- 3I K (d) Simrock, Bonn. Hofmeister 1828. 2 frs. No copy seen.

#### FRENCH EDITIONS

- 3I L (a) Carli, Paris. Hofmeister 1828. 2 frs.50. No copy seen.
- 3I L (b) Richault, Paris. Hofmeister 1828. 2 frs.50. No copy seen.
- 3I L (c) Chanel, Paris. Hofmeister 1828. 2 frs.50. No copy seen.

# PIANO CONCERTO No. 3

## (E flat)

*Dedicated to Muzio Clementi*



The second movement of this Concerto was first published by Breitkopf & Härtel as a Rondeau (see 29) with a plate number of 2360 as against 2410 for the entire Concerto but they were both advertised in A.M.Z. in May 1816. For the publication of the Concerto eight bars of introduction were added.

### EDITIONS WITH ACCOMPANIMENT PARTS

#### 32 A GERMAN EDITIONS 1816

Troisième / Concerto / pour le / Pianoforte / dédié / à Monsieur M. Clementi / par / John Field. / [rule] / Chez Breitkopf & Härtel à Leipsic / Pr 2 Rthlr. 12 Gr.

COLLATION : Title, verso blank, [1-2]. Music, pp. 3-35. Blank, [36].

FORMAT : Upright, lithographed.

PLATE NUMBER : 2410 inside throughout.

ACCOMPANIMENT PARTS : No set has been found but see L.C. copy below.

COPIES : B.M. (Meyerstein collection in MS. Department with pencilled notes in Field's hand. Piano part). L.C. (first violin part).

PUBLICATION DATE : Advertised in A.M.Z. at 2 Thlr. 12 Gr. in May 1816.

- 32 A (a) LATER EDITIONS : Breitkopf & Härtel, Leipzig. 1819 judged by P.N. 3028. This edition was entirely relithographed but the corrections made in the copy noted above were not incorporated. The title-page remained the same as did the music. Five complete copies are known to me in B.M., B.B.C., C.R.M., B.S.L. and G.d.M. There were 17 accompaniment parts as follows :—Violino



## *Piano Concerto No. 3*

Imo, Violino 2do, Alto, Violoncello e Basso, Flauto Imo, Flauto 2do, Oboe Imo, Oboe 2do, Clarinetto Imo in B, Clarinetto 2do, Fagotto Imo, Fagotto 2do, Corno Imo in Es, Corno 2do in Es, Tromba Ima in Es, Tromba 2da in Es, Timpani in Es.B.

- 32 A (b) Breitkopf & Härtel, Leipzig. Hofmeister 1845. 2 Rthlr. 15 Ngr. A reissue of 31 A (a). COPIES : R.A.M. (piano part). R.C.M. (piano part).
- 32 A (c) Breitkopf & Härtel, Leipzig. After 1870. M.7.50. A reissue of 31 A (a). COPIES : H.W.M. (piano and parts). P.C. (piano part).
- 32 A (d) Breitkopf & Härtel, Leipzig. They were still issuing the piano part in their Klavier-Bibliothek up to the last war, I believe.

### 32 B FRENCH EDITIONS

c. 1824

Troisième / Concerto / Pour le Piano Forte / avec Accompagnement d'Orchestre / Composé et Dédié / à Clementi / Par Son Elève / Field. / Prix 12<sup>fr</sup> / A Paris / Chez Pacini, Auteur et Editeur de Musique, Boulevard des Italiens, N° 11, au coin de la Rue Marivaux. / 442.

COLLATION : Title, verso blank. Music, pp. 1-40.

FORMAT : Upright, engraved.

PLATE NUMBER : 442 on title and inside throughout.

COPIES : B.M. (piano part). C.M.P. (piano part). M.C. (piano part).

PUBLICATION DATE : After 1820 judged by the address. Hofmeister 1828.

NOTE : No set of the parts has been found.

- 32 B (a) LATER EDITIONS : Richault, Paris. After c. 1824 judged by the address. Hofmeister 1828. P.N. 2605. 12 frs. for the piano part and 24 frs. for the complete work with parts. COPIES : C.M.P. (piano and 10 parts). L.C. (piano part).
- 32 B (b) Richault, Paris. In L.C. there is a set of parts, lacking the piano, which bears a plate number of 3028.R. Presumably this is a reissue of the foregoing item with an altered plate number.

### EDITIONS WITHOUT ACCOMPANIMENT PARTS

#### FRENCH EDITIONS

- 32 C (a) O'Kelly, Paris. 1876. Revu et doigté par Emile Décombes. P.N. 308. COPY : B.N.
- 32 C (b) Senart, Paris. 1920. P.N. 5296. COPY : C.M.P.

#### RUSSIAN EDITION

- 32 D (a) Jurgenson, Moscow. Edition avec le changement et le doigter de l'Auteur, revue par son élève, A. Dubuque. COPY : L.L.M.

### SECOND MOVEMENT - SEPARATE EDITIONS

As only two of the eight editions listed below have been seen it is impossible to tell whether or not these six have the 8 bar introduction or not. Those of Peters and Breitkopf & Härtel have.

#### GERMAN EDITIONS

- 32 E (a) Peters, Leipzig. Hofmeister 1818. No. 3 de Rondeaux. P.N. 1326. 12 gl. COPIES : K.C.(R). C.R.M. G.d.M.

### *Piano Concerto No. 3*

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- 32 E (b) Simrock, Bonn. Hofmeister 1820. 2 frs. No copy seen.  
32 E (c) André, Offenbach. Hofmeister 1821. 1fl.12 Xr. No copy seen.  
32 E (d) Breitkopf & Härtel, Leipzig. c. 1823-4 judged by P.N. 3785. 8 Gr. COPY :  
K.C.(R).

#### FRENCH EDITIONS

- 32 F (a) Carli, Paris. Hofmeister 1828. 4 frs. No copy seen.  
32 F (b) Richault, Paris. Hofmeister 1828. 4 frs. No copy seen.  
32 F (c) Chanel, Paris. Hofmeister 1838. 4 frs. No copy seen.

#### AUSTRIAN EDITION

- 32 G (a) Mechetti, Vienna. Hofmeister 1845. 36 Xr. No copy seen.

# 33

## EXERCISE MODULÉ DANS TOUS LES TONS MAJEURS ET MINEURS

(C major)



### 33 A GERMAN EDITIONS 1816

Exercise / Pour le Pianoforte / modulé / dans tous les tons majeurs et mineurs / par / John Field. / [rule] / Chez Breitkopf & Härtel à Leipsic. / Pr. 8 Gr.

COLLATION : Title, verso blank, [1-2]. Music, pp. 3-9. Blank, [10].

FORMAT : Oblong, lithographed.

PLATE NUMBER : 2418 inside on right hand pages throughout.

COPIES : B.M. G.d.M.

PUBLICATION DATE : Advertised in A.M.Z. in May 1816. Hofmeister 1817.

33 A (a) LATER EDITIONS : Schlesinger, Berlin. Elvers 1816. Hofmeister 1818. P.N. 200. COPY : B.S.L. (destroyed).

33 A (b) André, Offenbach. c. 1823 judged by P.N. 4490. Hofmeister 1823. 36 Xr. COPY : P.C.

33 A (c) Breitkopf & Härtel, Leipzig. c. 1824 judged by P.N. 4072. 8 Gr. COPY : K.C.(R).

33 A (d) Breitkopf & Härtel, Leipzig. Hofmeister 1845. 10 Ngr. No copy seen.

### AUSTRIAN EDITION

33 B (a) Weigl, Vienna. Weinmann January 31st, 1817. Hofmeister 1828. P.N. 1571. 30 Xr. COPY : B.S.L. (destroyed).

### 33 C ENGLISH EDITIONS c. 1820

J. Field's / Exercise / for the / Piano Forte, / in the Various / Major & Minor Keys. / Ent. Sta. Hall. [rule] Price 2/- / London, Printed by / The Regent's Harmonic Institution. / (Lower Saloon, Argyll Rooms.)

*Exercice modulé dans tous les Tons majeurs et mineurs*

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COLLATION : Title, verso blank. Music, pp. 1-7. Blank, [8].

FORMAT : Upright, engraved.

PLATE NUMBER : 201 inside throughout.

COPY : R.C.M.

PUBLICATION DATE : c. 1820 guessed at by the watermark date of 1819.

- 33 C (a) LATER EDITION : Stanley Lucas, Weber & Co., London. 1880. Technical Scale Study Through all the Major and Minor Keys. Edited by Charles Gardner. P.N. 1085. 4s. COPIES : B.M. B.L.O. N.L.S.

FRENCH EDITIONS

- 33 D (a) Pleyel, Paris. Hofmeister 1821. 5 frs.75. No copy seen.  
33 D (b) Carli, Paris. c. 1821-2 judged by P.N. 1255. Hofmeister 1828. 3 f.50c.  
COPY : C.M.P.  
33 D (c) Richault, Paris. Judged by the address this is a late issue after 1841 but P.N. 1266 corresponds with a date of c. 1824-5. 4 f.50. COPY : C.M.P.  
33 D (d) Erard, Paris. Hofmeister 1828. 3 frs. No copy seen.

# 34

## QUINTETTO

(A flat)

*Dedicated to Prince Pierre Havanski*



- 34 A** GERMAN EDITIONS 1816
- Quintetto / pour le / Pianoforte, 2 Violons, Viola / et Violoncelle / composé et dédié / au Prince Pierre Havanski / par / J. Field. / [rule] / Chez Breitkopf & Härtel à Leipsic / Pr. 16 Gr.
- COLLATION : Title, verso blank, [1-2]. Music, pp. 3-11. Blank, [12].
- FORMAT : Upright, lithographed. 4 accompaniment parts of 2 pp. each.
- PLATE NUMBER : 2419 inside throughout.
- COPIES : B.M. (Meyerstein collection in MS. Department, with pencilled notes in Field's hand. Piano part). G.d.M. (5 parts).
- PUBLICATION DATE : Advertised in A.M.Z. in May 1816.
- 34 A (a)** LATER EDITIONS : Breitkopf & Härtel, Leipzig. c. 1820 judged by P.N. 3164. 16 Gr. (*Note* : All the corrections made by Field in the preceding item have been ignored). COPIES : B.M. (5 parts). K.C.(R). (5 parts). P.L.C. (5 parts). T.C.D. (piano part). C.R.M. (5 parts).
- 34 A (b)** Simrock, Bonn. Hofmeister 1818. 3 frs. No copy seen.
- 34 A (c)** Breitkopf & Härtel, Leipzig. Hofmeister 1845. 22½ Ngr. No copy seen.
- 34 A (d)** Breitkopf & Härtel, Leipzig. Hofmeister 1880. P.N. 15479. 4 M.50. COPIES : B.L.O. (piano in score and 4 parts). L.C.
- 34 A (e)** Breitkopf & Härtel, Leipzig. P.N. KM.859. COPY : B.B.C. (piano in score and 4 parts).
- 34 B** ENGLISH EDITION c. 1818
- Quintetto, / pour / Piano Forte, / Deux Violons, Viola et Violoncelle, / Composé et Dedié / au / Prince Pierre Havanski, / Par / J. Field. / Ent. Sta. Hall. [rule] Price [filled in in ink at 4/ ] / London, / Publish'd by Clementi & C<sup>o</sup> 26, Cheapside.

COLLATION : Title, verso blank. Music, pp. 1-9. Blank, [10].

FORMAT : Upright, engraved.

PLATE NUMBER : None.

COPIES : B.M. (wm 1817. Piano part). L.P.L. (no wm. 5 parts).

PUBLICATION DATE : c. 1818 judged by the one copy watermarked.

**34 C**

**FRENCH EDITIONS**

c. 1820-1821

Quintetto / pour le / Piano Forte / deux Violons, Viola et Violoncelle /  
Composé et Dédié / au Prince / Pierre Havansky / Par J. Field. / Prix 4<sup>f</sup> 50<sup>c</sup>  
/ A Paris / Chez Carli, Editeur, M<sup>d</sup> de Musique et Cordes de Naples, Boule-  
vard Montmartre, / N<sup>o</sup> 14, en face le Jardin Frascati. / 914.

COLLATION : Title, verso blank. Music, pp. [1]-9. Blank, [10].

FORMAT : Upright, engraved.

PLATE NUMBER : 914 on title and inside throughout.

COPIES : B.M. (piano part). C.M.P. (piano part). F.C. (5 parts).

PUBLICATION DATE : c. 1820-1 judged by plate number.

34 C (a)

LATER EDITIONS : Chanel, Paris. Hofmeister 1828. 3 frs. No copy seen.

34 C (b)

Richault, Paris. A reissue of C. COPY : L.C. (4 accompaniment parts).

# 35

## NOUVELLE FANTAISIE SUR LE MOTIF DE LA POLONOISE "Ah Quel Dommage" (G major)



- 35 A**      GERMAN EDITIONS      1816
- Nouvelle Fantaisie / pour le / Pianoforte / sur le motif de la Polonoise /  
"Ah quel domage" / par / John Field. / [rule] / Chez Breitkopf & Härtel  
à Leipsic. / Pr. 12 Gr.
- COLLATION : Title, verso blank, [1-2]. Music, pp. 3-11. Blank, [12].
- FORMAT : Oblong, lithographed.
- PLATE NUMBER : 2427 inside on right hand pages throughout.
- COPIES : B.M. C.R.M. G.d.M.
- PUBLICATION DATE : Advertised in A.M.Z. in May 1816. Hofmeister 1817.
- 35 A (a)      LATER EDITIONS : Breitkopf & Härtel, Leipzig. c. 1819. P.N. 3001. 12 Gr.  
COPY : B.M.
- 35 A (b)      Breitkopf & Härtel, Leipzig. Hofmeister 1845. 15 Ngr. No copy seen.
- FRENCH EDITIONS**
- 35 B (a)      Carli, Paris. Hofmeister 1828. Nouvelle Fantaisie Sur le Motif de la Polonoise.  
P.N. 1220. 4 f.50 c. COPIES : C.M.P. A.T.
- 35 B (b)      Richault, Paris. Hofmeister 1828. 4 frs.50 cts. No copy seen.
- 35 B (c)      Schlesinger, Paris. Hofmeister 1828. 4 frs.50 cts. No copy seen.
- AUSTRIAN EDITION**
- 35 C (a)      Weigl, Vienna. Hofmeister 1828. 45 Xr. No copy seen.

# NOCTURNE No. 4

## (A major)

*Dedicated to Madame Marie de Rosenkampff*



The difficulty encountered over the earliest publications of this Nocturne is very similar, as will be seen, to that of No. 5 (see 37). In October 1817 Breitkopf & Härtel advertised it in A.M.Z. but the earliest edition of theirs that I have found is one bearing a plate number of 3194 which corresponds with a date of about 1819 or 1820 so that I feel sure that an edition of theirs exists with a plate number lower than this. The plate number of the Russian edition of Lissner is 2605 and I believe that this is really a Breitkopf edition with a Breitkopf plate number, printed for Lissner. 2605 corresponds with a date of issue of October 1817 and I believe it is more than probable that there exists, or did exist, a Breitkopf edition with a Breitkopf imprint bearing this plate number. Not only this but the look of the Lissner edition has every appearance of having been printed by Breitkopf and furthermore it is lithographed whereas most Russian publications of this period were engraved.

Another similar case is that of the Fifth Piano Concerto (see 39) which was also a Lissner-Breitkopf publication, and the evidence found there proves my hypothesis to be correct for in that instance I have actually found a Breitkopf edition identical with the Lissner and bearing the same plate number, the imprint only being changed for the two publishers.

### 36 A RUSSIAN EDITIONS c. 1816-1817

Quatrième / Notturmo / Pour le Pianoforte / composé et dédié / à Son Excellence / Madame Marie de Rosenkampff / par / John Field. / [rule] / S<sup>t</sup> Petersbourg / Chez Charles Lissner (Magasin de Musique) Petite Morskoy / près de la Place Jsaac, Maison Manitschar No. 115. / Propriété de l'Editeur.

COLLATION : Title, [1]. Music, pp. 2-7. Blank, [8].

FORMAT : Oblong, lithographed.

PLATE NUMBER : 2605 inside on right hand pages throughout.

COPIES : B.M. A.T.

PUBLICATION DATE : c. 1816-7. See note above.

36 A (a) LATER EDITION : Jurgenson, Moscow. Nocturne No. 4. COPY : L.L.M.



- 36 B**      **GERMAN EDITIONS** 1817
- Quatrième / Notturmo / Pour le Pianoforte / composé et dédié / à Son Excellence / Madame Marie de Rosenkampf / par / John Field. / [rule] / Chez Breitkopf & Härtel à Leipsic. / Pr. 8 Gr.
- COLLATION : Title, [1]. Music, pp. 2-7. Blank, [8].
- FORMAT : Oblong, lithographed.
- PLATE NUMBER : Presumably 2605 (see note above).
- COPY : None found.
- PUBLICATION DATE : Advertised in A.M.Z. in October 1817. Hofmeister 1818.
- NOTE : The title transcription has been taken from the B (b) edition.
- 36 B (a)      **LATER EDITIONS** : Simrock, Bonn. c. December 1818 judged by P.N. 1524. Hofmeister 1819. No. 4 Notturmo. 1 Fr. 25cs. COPIES : B.S.L. O.N.V. M.C.
- 36 B (b)      Breitkopf & Härtel, Leipzig. c. 1820 judged by P.N. 3194. 8 Gr. COPIES : B.S.L. (destroyed). K.C.(R).
- 36 B (c)      André, Offenbach. c. 1822 judged by P.N. 4444. Hofmeister 1828. No. 4 of Six Nocturnes. 30 Xr. COPIES : B.M. B.S.L. L.C.
- 36 B (d)      Probst, Leipzig. Hofmeister October 1828. Nocturne No. 4. P.N. 367. 6 Gr. COPY : G.d.M.
- 36 B (e)      Lischke, Berlin. Hofmeister September 1839. 8 Gr. No copy seen.
- 36 B (f)      Kistner, Leipzig. After 1836. Hofmeister 1844. A reissue most probably of B (d). 7½ Ngr. No copy seen.
- 36 B (g)      Paez, Berlin. Hofmeister 1844. A reissue most probably of B (e). 10 Ngr. No copy seen.
- 36 B (h)      Bote & Bock, Berlin. c. 1848 judged by P.N. 1332. No. 4 of Six Nocturnes. 5 Sgr. COPY : C.R.M.
- 36 B (i)      Schlesinger, Berlin. Hofmeister 1850. No. 4 of Six Nocturnes. Edited by E. D. Wagner. 7½ Ngr. No copy seen except of a late issue.
- 36 B (k)      Schuberth, Leipzig. 1850 judged by P.N. 1362. No. 4 of Six Nocturnes. Edited by Franz Liszt. ½ Rt. COPIES : B.M. G.d.M. L.C.
- 36 B (l)      Cranz, Hamburg. c. 1862. No. 4 of Six Nocturnes. Edited by E. Haberbier. P.N. 3085. 10 Ngr. COPY : R.C.M.
- 36 B (m)      Schuberth, Leipzig. c. 1869 judged by P.N. 4607. No. 4 of 12 Nocturnes. Edited by Franz Liszt. Revised by K. Klauser.
- 36 B (n)      Litolff, Brunswick. 1870. No. 4 of 17 Nocturnes. Edited by Louis Koehler and Louis Winkler. P.N. 2774. COPY : B.S.L.
- 36 B (o)      Bote & Bock, Berlin. 1878 judged by P.N. 11743. No. 4 of 17 Nocturnes. Edited by L. Loeschhorn.
- 36 B (p)      Peters, Leipzig. 1881 judged by P.N. 6515. No. 4 of 18 Nocturnes. Edited by Louis Koehler.
- 36 B (q)      Breitkopf & Härtel, Leipzig. c. 1882 judged by P.N. 16095. No. 4 of 18 Nocturnes. Edited by Carl Reinecke.
- 36 B (r)      Steingräber, Leipzig. Hofmeister 1890. No. 4 of 17 Nocturnes and Cavatine "Reviens". Edited by Hugo Riemann. P.N. 398.
- 36 B (s)      Schott, Mainz. 1904. Nocturne No. 4. Edited by Emil Sauer. P.N. 27791. 1 Mark. COPY : B.M.
- 36 B (t)      Breitkopf & Härtel, Leipzig. No. 37 in Perles Musicales. No P.N. B. & H. No. 370. COPY : R.M.L.

- 36 c** ENGLISH EDITIONS c. 1818-1819  
 Fourth Notturmo, / for the / Piano Forte, / Composed by / John Field. /  
 [rule and to the right of it] Price 2s/- / London, Printed by the Regent's  
 Harmonic Institution. / (Lower Saloon, Argyll Rooms.)  
 COLLATION : There is no title-page other than the heading of page 1 as above.  
 Music, pp. 1-5. Blank, [6].  
 FORMAT : Upright, engraved.  
 PLATE NUMBER : 87 throughout.  
 COPY : B.M. (wm 1817).  
 PUBLICATION DATE : c. 1818 judged by the watermark on the only copy seen.  
 Humphries & Smith say that the firm was founded about 1819 or 1820.  
 The B.M. dates it 1818.

- 36 c (a) Fourth Notturmo, / for the / Pianoforte / Composed by / John Field. / Ent.  
 Sta. Hall. [rule] Price 2s/- / London, Printed & Sold by Clementi & C<sup>o</sup>  
 Music & Musical Instrument Sellers, 26, Cheapside  
 COLLATION : There is no title-page other than the heading to page 1 as above.  
 Music, pp. 1-5. Blank, [6].  
 FORMAT : Upright, engraved.  
 PLATE NUMBER : 1432 throughout.  
 COPY : N.L.I. (wm 1819).  
 PUBLICATION DATE : c. 1820 judged by watermark in the only copy seen.
- 36 c (b) LATER EDITIONS : Chappell, London. Exactly the same as the foregoing but  
 for the imprint. COPY : B.M. (wm 1819).
- 36 c (c) Chappell, London. 1848. No. 2 of Two Notturnos. P.N. 7749. 2s. 6d.  
 COPIES : B.M. U.L.C. B.L.O.
- 36 c (d) Ashdown & Parry, London. 1860. No. 4 of Six Nocturnes. Edited by  
 Franz Liszt. P.N. 43. 2s. COPIES : B.M. K.C.(R). M.L.G.
- 36 c (e) Augener, London. 1872. No. 4 of 18 Nocturnes. Edited by Ernst Pauer.  
 P.N. 11. 1s. 4d. COPY : B.M.
- 36 c (f) Lamborn Cock, London. 1875. P.N. 401. 2s. COPIES : B.M. B.L.O.  
 N.L.S. U.L.C.
- 36 c (g) Weekes, London. 1876. Edited by Frederic Weekes. P.N. 550. 3s.  
 COPIES : B.M. N.S.L. B.L.O. U.L.C.
- 36 c (h) Boosey, London. 1877. No. 4 of 10 Nocturnes. Edited by George Forbes.  
 No P.N. 1s. COPY : B.M.
- 36 c (i) Augener, London. 1879. No. 4 of 18 Nocturnes. Edited by Ernst Pauer.  
 P.N. 11. 2s. COPY : B.M.
- 36 c (k) Cocks, London. 1890. Nocturne in A. No. 18 in Classical Music. Edited  
 by Adolphe Schloesser. P.N. 18490. 3s. COPIES : B.M. B.L.O.
- 36 c (l) Ashdown, London. 1902. No. 48 in Lyra Studentium. Edited by Frederick  
 Westlake. P.N. 27048. 3s. COPY : B.M.
- 36 c (m) Augener, London. 1905. No. 4 of 9 Nocturnes. P.N. 13073. COPY : B.M.

#### AUSTRIAN EDITIONS

- 36 d (a) Diabelli, Vienna. Weinmann December 1820. No. 4 of Six Nocturnes, pub-  
 lished together in couples. P.N. 630. 40 Xr. COPIES : B.M. G.d.M.
- 36 d (b) Sprenger, Vienna. End of 1819 according to Weinmann. Hofmeister 1821.  
 Notturmo. P.N. 617 et 618 on title and 617 inside. 30 Xr. COPY : G.d.M.  
 (No copy of the Notturmo with P.N. 618 has been seen but probably No. 5).

## *Nocturne No. 4*

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- 36 D (c) Matthias Artaria, Vienna. Hofmeister 1828. 30 Xr. No copy seen.  
36 D (d) Universal-Edition, Vienna. 1901. No. 4 of 17 Nocturnes. Edited by Alph. Duvernoy. P.N. 61.

### FRENCH EDITIONS

- 36 E (a) Richault & Momigny, Paris. Before 1824 judged by the address and P.N. 271.R. Hofmeister 1828. Quatrième Nocturne. 2F. 50cs. COPY : B.M.  
36 E (b) Carli, Paris. Hofmeister 1828. Quatrième Notturmo. P.N. 1213. 3 f. COPY : A.T.  
36 E (c) Richault, Paris. Hofmeister 1828. A reissue of the foregoing. COPY : B.M.  
36 E (d) Pacini, Paris. After 1820 judged by the address. Nocturne Favorite No. 4. P.N. 437. 3f. COPY : M.C.  
36 E (e) Pleyel, Paris. Hofmeister 1828. P.N. ? 424. 3F. No copy seen.  
36 E (f) Bureau Central de Musique, Paris. Advertised in *La France Musicale* on September 14th, 1851. No. 4 of Six Nocturnes. Edited by Franz Liszt. 9 frs. No copy seen.  
36 E (g) Heugel, Paris. 1855. Quatrième Nocturne. Edited by Marmontel. P.N. 1757 COPY : C.M.P.

### BELGIAN EDITION

- 36 F (a) Schott, Brussels. Hofmeister 1860. No. 4 of Six Nocturnes. Interprété par A. Rubinstein. P.N. 629. COPY : P.C.

### HUNGARIAN EDITION

- 36 G (a) Rozsavölgyi, Budapest. Hofmeister 1866. 8 Ngr. No copy seen.

### ITALIAN EDITIONS

- 36 H (a) Ricordi, Milan. 1925. No. 4 of Diciotto Notturmi. Edited by Ernesto Marciano. E.R. 529. COPY : M.C.  
36 H (b) Ricordi, Milan. 1932. No. 23 in Vol. 14 of *Antologia di Musica Antica e Moderna*. Edited by G. Tagliapietra. E.R. 993. COPIES : B.M. B.C.

## 37

# NOCTURNE No. 5

## (B flat)

*Dedicated to Madame de Schimonowsky*



The difficulty encountered over the earliest publications of this Nocturne is very similar to that over No. 4 (see 36). In October 1817 Breitkopf & Härtel advertised it in A.M.Z. but the earliest edition of theirs that I have found is one bearing a plate number of 3130 which corresponds with a date of about 1819 or 1820 so I feel very sure that an edition of theirs exists with a plate number lower than this. The plate number of the Russian edition of Lissner is 2606 and I believe that this is really a Breitkopf edition with a Breitkopf plate number, printed for Lissner. 2606 corresponds with a date of issue of October 1817 and I believe that it is more than probable that there exists, or did exist, a Breitkopf edition with a Breitkopf imprint bearing this plate number. Not only this but the look of the Lissner edition has every appearance of being a Breitkopf printing and furthermore it is lithographed whereas most Russian publications of this period were engraved.

A similar case is that of the Fifth Piano Concerto (see 39), another Lissner-Breitkopf publication, and the evidence found there proves my hypothesis to be correct for in that instance I have found a Breitkopf edition identical with the Lissner and bearing the same plate number, the imprint only being changed for the two publishers.

This Nocturne was later turned into a song, "Melanconia" (see 50, *Zwei Gesänge*).

### 37 A RUSSIAN EDITIONS

c. 1816-1917

Cinquième / Notturmo / Pour le Piano-Forte / composé et dédié / à Madame de Schimonowsky / par / John Field. / [rule] / St Petersburg, / Chez Charles Lissner (Magasin de Musique) / Petite Morskoy près de la place Jsaac, Maison Manitschar N° 115. / Propriété de l'Editeur.

COLLATION : Title, [1]. Music, pp. 2-3. Blank, [4].

FORMAT : Oblong, lithographed.

PLATE NUMBER : 2606 inside throughout.

COPY : B.M.

PUBLICATION DATE : c. 1816-7. See note above.

37 A (a) LATER EDITIONS : Gutheil, Moscow. Cinquième Nocturne. COPY : L.L.M.

37 A (b) Jurgenson, Moscow. Nocturne No. 5. COPY : L.L.M.

37 B

GERMAN EDITIONS

1817

Cinquième / Notturmo / Pour le Piano-Forte / composé et dédié / à Madame de Schimonowsky / par / John Field. / [rule] / Chez Breitkopf & Härtel à Leipsic. / Pr. 4 Gr.

COLLATION : Title, [1]. Music, pp. 2-3. Blank, [4].

FORMAT : Oblong, lithographed.

PLATE NUMBER : Presumably 2606 (see note above).

COPY : None found.

PUBLICATION DATE : Advertised in A.M.Z. in October 1817. Hofmeister 1818.

NOTE : The title transcription has been taken from the following edition, B (b).

- 37 B (a) LATER EDITIONS : Simrock, Bonn. c. December 1818 judged by P.N. 1525. Hofmeister 1819. 75cs. COPY : B.M.
- 37 B (b) Breitkopf & Härtel, Leipzig. c. 1820 judged by P.N. 3130. 4 Gr. COPIES : K.C.(R). M.C.
- 37 B (c) André, Offenbach. c. 1823 judged by P.N. 4445. Hofmeister 1828. No. 5 of Six Nocturnes. 18 Xr. COPIES : B.M. B.S.L. L.C.
- 37 B (d) Breitkopf & Härtel, Leipzig. c. 1826-7 judged by P.N. 4202. COPY : B.S.L. (destroyed).
- 37 B (e) Probst, Leipzig. Hofmeister October 1828. Nocturne No. 5. P.N. 368. 4 Gr. COPY : G.d.M.
- 37 B (f) Challier, Berlin. Hofmeister 1839. 5 Ngr. No copy seen.
- 37 B (g) Lischke, Berlin. Hofmeister 1839. 4 Gr. No copy seen.
- 37 B (h) Kistner, Leipzig. After 1836. Hofmeister 1844. A reissue most probably of B (e). 5 Ngr. No copy seen.
- 37 B (i) Paez, Berlin. Hofmeister 1844. A reissue most probably of B (g). P.N. 2465. 5 Ngr. COPY : R.C.M.
- 37 B (k) Bote & Bock, Berlin. c. 1848 judged by P.N. 1332. No. 5 of Six Nocturnes. 5 Sgr. COPY : C.R.M.
- 37 B (l) Schlesinger, Berlin. Hofmeister January 1850. No. 5 of Six Nocturnes. Edited by E. D. Wagner. 5 Ngr. No copy seen except of a late issue.
- 37 B (m) Schuberth, Leipzig. 1850 judged by P.N. 1363. No. 5 of Six Nocturnes. Edited by Franz Liszt.  $\frac{1}{8}$  Rt. COPIES : B.M. G.d.M. L.C.
- 37 B (n) Senff, Leipzig. Hofmeister 1863. Edited by Jules Schulloff d'après un MS de J. Reinhardt. (Note : 50 bars against 43 in other editions). P.N. 362. 10 Ngr. COPY : B.S.L.
- 37 B (o) Trautwein, Berlin. Hofmeister 1864. 5 Ngr. No copy seen.
- 37 B (p) Cranz, Hamburg. c. 1865 judged by P.N. 3086. No. 5 of Six Nocturnes. Edited by E. Haberbier. 5 Ngr. COPIES : R.C.M. L.C.
- 37 B (q) Breitkopf & Härtel, Leipzig. Hofmeister 1866. 5 Ngr. No copy seen.
- 37 B (r) Schuberth, Leipzig. c. 1869 judged by P.N. 4607. No. 5 of 12 Nocturnes. Edited by Franz Liszt. Revised by K. Klauser.
- 37 B (s) Litloff, Brunswick. 1870. No. 5 of 17 Nocturnes. Edited by Louis Koehler and Louis Winkler. P.N. 2774. COPY : B.S.L.
- 37 B (t) Bote & Bock, Berlin. 1878 judged by P.N. 11744. No. 5 of 17 Nocturnes. Edited by A. Loeschhorn.
- 37 B (u) Kahnt, Leipzig. Hofmeister 1881. 0.50 Marks. No copy seen.
- 37 B (v) Peters, Leipzig. 1881 judged by P.N. 6515. No. 5 of 18 Nocturnes. Edited by Louis Koehler.

## Nocturne No. 5

- 37 B (w) Breitkopf & Härtel, Leipzig. c. 1882 judged by P.N. 16095. No. 5 of 18 Nocturnes. Edited by Carl Reinecke.
- 37 B (x) Rahter, Hamburg. Hofmeister 1883. Nocturne in B dur. Edited by Theodore Leschetizky. P.N. 2248. 0.80 Marks. COPY : P.C.
- 37 B (y) Breitkopf & Härtel, Leipzig. 1886. No. 2 of cinq Nocturnes. P.N. 17140. 4 Marks. COPY : B.M.
- 37 B (z) Steingräber, Leipzig. Hofmeister 1890. No. 5 of 17 Nocturnes and Cavatine "Reviens". Edited by Hugo Riemann. P.N. 398.
- 37 B (aa) Breitkopf & Härtel, Leipzig. No. 38 in Perles Musicales. No P.N. but B. & H. 370. COPY : R.M.L.

### 37 C ENGLISH EDITIONS c. 1819

Fifth Notturmo, / for the / Piano Forte. / Composed by John Field. / Ent. Sta. Hall. [rule] Price 1s/- / London, Printed for the Regent's Harmonic Institution.

COLLATION : Blank, [1]. Music headed as above, pp. 2-3. Blank, [4].

FORMAT : Upright, engraved.

PLATE NUMBER : 161 inside on both pages.

COPIES : B.M. (wm 1818). R.C.M. (wm 1818).

PUBLICATION DATE : c. 1819 judged by watermarks on both copies seen.

- 37 C (a) LATER EDITIONS : Lonsdale, London. 1845. No. 56 of Morceaux d'Elite. Edited by James McCalla. Played by Rubinstein. P.N. 2061. 1s. COPY : B.M.
- 37 C (b) Chappell, London. 1848. No. 1 of Two Notturnos. P.N. 7749. 2s. 6d. COPIES : B.M. B.L.O. U.L.C.
- 37 C (c) Ashdown & Parry, London. 1860. No. 5 of Six Nocturnes. Edited by Franz Liszt. P.N. 44. 2s. COPIES : B.M. K.C.(R).
- 37 C (d) Leader & Cock, London. 1861. P.N. 3281. 1s. 6d. COPIES : B.M. B.L.O. U.L.C. N.L.S.
- 37 C (e) Weekes, London. 1869. Edited by Samuel Weekes. P.N. 34. 1s. 6d. COPY : B.M.
- 37 C (f) Williams, London. c. 1871. Nocturne No. 5. No P.N. 3s. COPIES : H.W.M. M.L.G.
- 37 C (g) Augener, London. 1872. No. 5 of 18 Nocturnes. Edited by Ernst Pauer. P.N. 11. 1s. 4d. COPY : B.M.
- 37 C (h) Lamborn Cock, London. 1875. P.N. 402. 2s. COPIES : B.L.O. U.L.C. N.L.S.
- 37 C (i) Boosey, London. 1877. No. 5 of 10 Nocturnes. Edited by George Forbes. No P.N. 1s. COPY : B.M.
- 37 C (k) Moutrie, London. 1878. No. 1 of 2 Nocturnes. Standard Pianoforte Works. Edited by Francesco Berger. P.N. 372. 2s. COPY : B.L.O.
- 37 C (l) Augener, London. 1879. No. 5 of 18 Nocturnes. Edited by Ernst Pauer. P.N. 11. 2s. COPY : B.M.
- 37 C (m) Augener, London. 1880. Favorite Nocturne in B flat. Edited by Scotson Clark. P.N. 5675. COPY : B.M.
- 37 C (n) Augener, London. 1881. No. 5 of ten Popular Pieces. Edited by Ernst Pauer. P.N. 422. COPIES : B.M. B.L.O. R.M.L.
- 37 C (o) Cocks, London. c. 1882. Fifth Nocturne. Standard Classical Pieces. P.N. 17112. 2s. 6d. COPIES : B.M. B.L.O. U.L.C. N.L.S.

## Nocturne No. 5

- 37 C (p) Stanley Lucas, Weber, London. 1883. No. 43 of *Fleurs et Diamants*. P.N. 1823. 2s. COPIES : B.M. B.L.O. U.L.C. N.L.S.
- 37 C (q) Musical Pantheon Office, Edinburgh. c. 1890. Fifth Nocturne. No. 22 in the series *Musical Pantheon*. COPY : R.M.L.
- 37 C (r) Bowerman, London. 1892. No. 3009 in *Classical and Modern Music*. Edited by Hugo Riemann. P.N. 398. COPY : B.M.
- 37 C (s) Evans, London. 1894. Nocturne in B flat. Edited by W. Millward. P.N. 1515. 2s. 6d. COPY : B.M.
- 37 C (t) Ransford, London. 1894. Nocturne in B flat. No. 21 of *Kinder-Garten Classics*. Edited by L. Schumann. P.N. 2862. 2s. COPY : B.M.
- 37 C (u) Augener, London. 1905. No. 5 of 9 Nocturnes. P.N. 13073. COPY : B.M.
- 37 C (v) Swift, Manchester. 1915. Edited by E. Isaacs. P.N. 45. 3s. COPY : B.M.
- 37 C (w) Augener, London. 1923. Edited by T. F. Dunhill. P.N. 16048. 1s. COPY : B.M.

### AUSTRIAN EDITIONS

- 37 D (a) Diabelli, Vienna. 1821. No. 5 of Six Nocturnes, published together in couples P.N. 668. 30 Xr. (*Note* : See 40 C for full collation). COPIES : B.M. G.d.M.
- 37 D (b) Sprenger, Vienna. Hofmeister 1821. P.N. in all probability 618. 15 Xr. No copy seen.
- 37 D (c) Matthias Artaria, Vienna. Hofmeister 1828. 15 Xr. No copy seen.
- 37 D (d) Universal-Edition, Vienna. 1901. No. 5 of 17 Nocturnes. Edited by Alph. Duvernoy. P.N. 61.

### DUTCH EDITION

- 37 E (a) De Vetter, Rotterdam. c. 1825-30. Cinquième Nocturne. P.N. 89. f.60. COPY : G.M.H.

### FRENCH EDITIONS

- 37 F (a) Pleyel, Paris. Hofmeister 1828. P.N. 448. 3 F. No copy seen.
- 37 F (b) Richault, Paris. Hofmeister 1828. 1 fr.50. No copy seen.
- 37 F (c) Schlesinger, Paris. c. 1836 judged by P.N. 2072. 2 f.50. COPY : B.N.
- 37 F (d) Latte, Paris. c. 1840 judged by address and P.N. 1411. COPY : P.C.
- 37 F (e) Bureau Central de Musique, Paris. Advertised in *La France Musicale* on September 14th, 1851. No. 1 of Six Nocturnes. Edited by Franz Liszt. 9 frs. No copy seen.
- 37 F (f) Challiot, Paris. 1854. Edited by L. Bodin. P.N. 1594. (*Note*.—This has an added 8 bar introduction). COPY : B.N.
- 37 F (g) Heugel, Paris. 1854. Cinquième Nocturne. Edited by Marmontel. P.N. 1525. COPY : C.M.P.
- 37 F (h) *Journal des Demoiselles*, Paris. May 1855. 10 frs. COPY : B.N.
- 37 F (i) Heugel, Paris. 1855. Cinquième Nocturne. Edited by Marmontel. P.N. 1725. COPY : C.M.P.
- 37 F (k) Schonenberger, Paris. 1860. Vol. 10 of *Oeuvres Choies par Field et Ries*. P.N. 1244. 7 frs. COPY : C.M.P.
- 37 F (l) Heinz, Paris. 1862. Edited by L. Cramer. P.N. 476. 3 f. COPY : B.N.
- 37 F (m) Gerard, Paris. 1863. Edited by Jules Schuloff d'après un MS de J. Reinhardt. P.N. 9902. 3 f. (*Note* : 50 bars against 43 in other editions). COPY : B.N.
- 37 F (n) Colombier, Paris. 1866. P.N. 3002. 3 f. (*Note* : This has been entirely rewritten and has an 8 bar introduction with a new ending). COPY : P.N.

## Nocturne No. 5

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- 37 F (o) Mennke-Lévy, Paris. December 1st, 1866. Bibliothèque populaire de musique classique et moderne. 28e Livraison. P.N. 88. COPY : C.M.P.  
37 F (p) Gambogi, Paris. 1867. Edited by G. Gagliano. P.N. 1792. COPY : B.N.  
37 F (q) Hamelle, Paris. c. 1879 judged by P.N. 63. No. 2 de 2 Nocturnes. Edited by F. le Couppey. 4 f.50. COPY : P.C.  
37 F (r) Colombier, Paris. No. 7 of Les Petits Classiques. Simplifié par J. L. Battmann. P.N. 3619. (Note : Altered key). COPY : B.M.

### BELGIAN EDITION

- 37 G (a) Schott, Brussels. Hofmeister 1860. No. 5 of 6 Nocturnes. Interprété par A. Rubinstein. P.N. 630. COPY : P.C.

### HUNGARIAN EDITION

- 37 H (a) Rozsavölgyi, Budapest. Hofmeister 1866. 6 Ngr. No copy seen.

### ITALIAN EDITIONS

- 37 I (a) Lucca, Milan. c. 1830. P.N. 106. COPY : M.C.  
37 I (b) Ricordi, Milan. 1875. No. 5 in Vol. 7 of l'Arte Antica e Moderna. P.N. 35185. COPY : B.M.  
37 I (c) Guidi, Florence. In Collection with works by other Composers as No. 2 des Bijoux. P.N. 1602. COPY : B.C.  
37 I (d) Carisch, Milan. Il Repertorio del Pianista. Edited by Mario Tarenghli. P.N. 13718. COPY : M.C.  
37 I (e) Carisch, Milan. A simplified edition of the foregoing. P.N. 14113. COPY : M.C.  
37 I (f) Ricordi, Milan. 1902. No. 3 of Sette Notturmi. Edited by Ernesto Marciano. P.N. 104363. COPY : M.C.  
37 I (g) Ricordi, Milan. 1925. No. 5 of Diciotto Notturmi. Edited by Ernesto Marciano. E.R. 529. COPY : M.C.

### AMERICAN EDITION

- 37 K (a) E. Schuberth & Co., New York. E.S. 485. 25 cts. COPY : B.M.



# 38

## RONDEAU No. 2 (A major)

*Dedicated to the Comtesse d'Orloff Schesmensky*



### 38 A GERMAN EDITIONS 1817

Rondeau / Pour le Pianoforte / composé et dédié / à la Comtesse d'Orloff Schesmensky / par / John Field. / [rule] / à Leipsic / [on left] N<sup>o</sup> 2. [on right] Pr. 8 Gr. / Chez Breitkopf & Härtel.

COLLATION : Title, [1]. Music, pp. 2-7. Blank, [8].

FORMAT : Oblong, lithographed.

PLATE NUMBER : 2607 inside on right hand pages throughout.

COPIES : K.C.(R). C.R.M. G.d.M.

PUBLICATION DATE : Advertised in A.M.Z. in October 1817.

38 A (a) LATER EDITIONS : Breitkopf & Härtel, Leipzig. c. 1819 judged by P.N. 3128. 8 Gr. COPY : B.S.L.

38 A (b) Simrock, Bonn. Advertised in A.M.Z. in December 1818. P.N. 1523. 1 fr.25. COPY : B.S.L.

38 A (c) André, Offenbach. c. 1823 judged by P.N. 4488. Hofmeister 1823. Rondeau favori No. 2. 30 Xr. COPIES : P.C. L.C.

### FRENCH EDITION

38 B (a) Richault, Paris. By address after 1824. Rondeau No. 2. P.N. 275.R. 2 f. 50c. COPY : B.S.L.

### ENGLISH EDITIONS

38 C (a) Lonsdale, London. Dated 1845 by B.M. Rondo Brillante. No. 3 of Morceaux d'Elite. Edited by James McCalla. No P.N. 3s. COPY : B.M.

38 C (b) Augener, London. 1881. Rondeau Favori. No. 1 of ten Popular Pieces. Edited by Ernst Pauer. P.N. 422. COPIES : B.M. B.L.O. R.M.L.

# 39

## PIANO CONCERTO No. 5

### "L'Incendie par l'Orage"

(C major)

*Dedicated to Madame de Rosenkampf*

—\*—

Allegro moderato

Adagio

Allegro

Rondo

The Russian edition appears to have been specially prepared for Field and the Russian market by Breitkopf & Härtel and is identical with that issued for the continental market save for the imprint. (See notes to 36 and 37). It contains three more bars in the Rondo movement than the French edition.

#### EDITIONS WITH ACCOMPANIMENT PARTS

**39 A**

RUSSIAN EDITION

1817

L'Incendie par l'Orage. / ou / Cinquième / Concerto / pour le / Pianoforte / avec accompagnement de grand Orchestre / composé et dédié / à Son Excellence / Madame de Rosenkampf / par / John Field. / [rule] / S<sup>t</sup> Petersburg / Chez l'Auteur et chez Charles Lissner.

COLLATION : Title, [1]. Music. pp. 2-27. Blank, [28].

FORMAT : Upright, lithographed.

PLATE NUMBERS : 2640 inside throughout. Second piano part 2640A.

## *Piano Concerto No. 5*

ACCOMPANIMENT PARTS : Only one copy of the piano part has been found and no accompaniments are with it but presumably they were the same as the Breitkopf edition. There were 15 consisting of Violino 1o, Violino 2o, Viola 1a e 2a, Violoncello e Basso, Flauto, Clarinetto 1o in C, Clarinetto 2o, Fagotto 1o, Fagotto 2o, Clarino 1o in C, Clarino 2o in C, Corno 1o, Corno 2o, Trombone di Basso, Timpani in C e G. There was also a second piano part for the first movement on which was printed – Le second Pianoforte est indispensable, lorsque le Concerto est executé avec tout l'Orchestre ; parsqe un seul Pianoforte seroit trop faible pour exprimer l'orage.

COPY : B.M. (Meyerstein collection in MS Department with pencilled notes in Field's hand. Piano part).

PUBLICATION DATE : Advertised in A.M.Z. in October 1817.

### 39 B GERMAN EDITIONS 1817

TITLE-PAGE : Exactly the same as the foregoing except that after the rule the imprint reads : Chez Breitkopf & Härtel à Leipsic. / Pr. 3 Thlr. 12 Gr.

COPIES : B.M. (two pianos and 15 parts). A.T. (two piano parts). C.R.M. (two pianos and 15 parts). C.R.M. (first piano part). B.S.L. (second piano and 15 parts). G.d.M. (first piano and 15 parts). L.C. (first piano part).

39 B (a) LATER EDITIONS : Breitkopf & Härtel, Leipzig. B.S.L. has a copy of 14 parts in the original edition bound in modern wrappers and issued as No. 600 of their Orchester-Bibliothek.

### 39 C FRENCH EDITIONS after 1820

L'Incendie par L'Orage / Cinquième / Concerto / Pour le Piano-Forte, Composé et Dédié à son Excellence / Madame de Rosenkampf, / Par J. Field. / Exécuté à Paris, par son Elève L. D. F. Dumouchel, / Prix 12<sup>f</sup> / A Paris, au Magasin de Musique de Pacini, Boulevard des Italiens, N<sup>o</sup> 11, au coin de la Rue de Marivaux. / Propriété de l'Editeur. Déposé à la Direction. / 440.

COLLATION : Title, verso blank. Music, pp. 1-31. Blank, [32].

FORMAT : Upright, engraved.

PLATE NUMBER : 440 on title and inside throughout.

ACCOMPANIMENT PARTS : In C.M.P. there are the only parts known to me and the set is incomplete possessing only Violino 1o, Violino 2o, Viola 1a et 2a, Violoncello et Basse, Flauto, Corno 1o and Corno 2o.

COPIES : B.M. (piano part). B.I.B. (piano part). C.M.P. (two piano and 7 parts). M.C. (piano part).

PUBLICATION DATE : After 1820 judged by the address. Hofmeister 1828.

39 c (a) LATER EDITIONS : Carli, Paris. c. 1821-2 judged by address and P.N. 1288. 12 frs. COPIES : B.B.C. (two pianos and 1 parts). M.C. (piano part).

39 c (b) Richault, Paris. c. 1859-60 judged by P.N. 12900 but it appeared in Hofmeister in 1828. 24 frs. COPIES : C.M.P. (two pianos and 14 parts). L.C. (piano part).

### EDITIONS WITHOUT ACCOMPANIMENT PARTS

#### RUSSIAN EDITION

39 D (a) Jurgenson, Moscow. Edition avec la changement et le doigter de l'Auteur, revue par son élève, A Dubuque. COPY : L.L.M.

## *Piano Concerto No. 5*

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### FIRST MOVEMENT – SEPARATE EDITIONS

#### FRENCH EDITION

- 39 E (a) Hamelle, Paris. Revu et doigté par I. Philipp. P.N. 6580. 1 F.75. COPY : P.C.

### SECOND MOVEMENT – SEPARATE EDITIONS

#### FRENCH EDITION

- 39 F (a) Pacini, Paris. Adagio (with the Rondeau). P.N. 440. 3 F. COPY : P.C.

### THIRD MOVEMENT – SEPARATE EDITIONS

#### GERMAN EDITIONS

- 39 G (a) Breitkopf & Härtel, Leipzig. Hofmeister October 1817. P.N. 2982. 12 Gr. COPY : P.C.  
39 G (b) Simrock, Bonn. Hofmeister December 1818. P.N. 1522. 1 Fr.75. COPY : B.S.L.

#### AUSTRIAN EDITION

- 39 H (a) Weigl, Vienna. Weinmann September 11th, 1818. Hofmeister 1821. P.N. 1690. 48 Xr. COPIES : G.d.M. P.C.

#### FRENCH EDITIONS

- 39 I (a) Pacini, Paris. Rondeau (with the Adagio). P.N. 440. 3 F. COPY : P.C.  
39 I (b) Carli, Paris. Hofmeister 1828. 3 frs. No copy seen.  
39 I (c) Richault, Paris. Hofmeister 1828. 3 frs. No copy seen.  
39 I (d) Chanel, Paris. Hofmeister 1828. 3 frs. No copy seen.

#### ENGLISH EDITIONS

- 39 K (a) Preston, London. Watermarked 1822. The Celebrated Rondo from the fifth Concerto. No P.N. 3s. COPY : R.C.M.  
39 K (b) Collard & Collard, London. 1832. Rondo from the Fifth Concerto. P.N. 3653. (Note : This is a slightly different version). COPY : B.M.

# NOCTURNE No. 6

## (F major)



This composition was used by Field as the second movement of his Piano Concerto No. 2 and published by Breitkopf & Härtel some five or six years later. (See 49). It will be seen that the key was altered to E major.

### 40 A RUSSIAN EDITIONS c. 1816-1817

Sixieme / Nocturne / pour le Piano-Forte / composée par / J. Field. / [rule] / À Moscou gravé et impr. chez C. Wenzel.

COLLATION : Title, verso blank, [1-2]. Music, pp. 3-7. Blank, [8].

FORMAT : Oblong, engraved.

PLATE NUMBER : 73 inside throughout.

COPY : B.M.

PUBLICATION DATE : c. 1816-7 judged by plate number.

- 40 A (a) OTHER EDITION : Published by Wenzel in the magazine, *Journal de Musique pour le Piano Forte Dédié aux Dames*. This consisted of 37 pp. of which the Field item is the first and is printed from the same plates with the same plate number as the foregoing item. COPY : S.L.L.

### 40 B GERMAN EDITIONS c. 1818

6<sup>e</sup> / Nocturne / pour le / Piano Forté / Composé par / John Field. / Prix 65 C<sup>s</sup> / Bonn et Cologne chez N. Simrock. / 1432.

COLLATION : Title, [1]. Music, pp. 2-4.

FORMAT : Upright, lithographed.

PLATE NUMBER : 1432 on title and inside throughout.

COPY : K.C.(R).

PUBLICATION DATE : c. 1818 judged by plate number. Hofmeister 1823.

- 40 B (a) LATER EDITIONS : Breitkopf & Härtel, Leipzig. Advertised in A.M.Z. in May 1822. Hofmeister 1823. P.N. 3769. 4 Gr. COPY : B.S.L. (destroyed).

## Nocturne No. 6

- 40 B (b) André, Offenbach. c. 1822 judged by P.N. 4446. Hofmeister 1828. No. 6 of Six Nocturnes. 18 Xr. COPIES : B.M. B.S.L. L.C.
- 40 B (c) Hofmeister, Leipzig. c. 1827 judged by P.N. 1364. COPY : G.d.M.
- 40 B (d) Probst, Leipzig. Advertised in A.M.Z. in October 1828. Hofmeister October 1828. Nocturne No. 6. P.N. 369. 4 Gr. COPY : G.d.M.
- 40 B (e) Kistner, Leipzig. After 1836. Hofmeister 1844. A reissue most probably of B (d). 5 Ngr. No copy seen.
- 40 B (f) Bote & Bock, Berlin. c. 1848 judged by P.N. 1332. No. 6 of Six Nocturnes. 5 Sgr. COPY : C.R.M.
- 40 B (g) Schlesinger, Berlin. Hofmeister January 1850. No. 6 of Six Nocturnes. Edited by E. D. Wagner. 5 Ngr. No copy seen except of a late issue.
- 40 B (h) Schubert, Leipzig. 1850 judged by P.N. 1364. No. 6 of Six Nocturnes. Edited by Franz Liszt. COPIES : B.M. G.d.M. L.C.
- 40 B (i) Schubert, Leipzig. c. 1869 judged by P.N. 4607. No. 6 of 12 Nocturnes. Berceuse. Edited by Franz Liszt. Revised by K. Klauser.
- 40 B (k) Cranz, Hamburg. c. 1865. No. 6 of 6 Nocturnes. Edited by E. Haberbier. P.N. 3087. 7½ Ngr. COPY : R.C.M.
- 40 B (l) Litloff, Brunswick. 1870. No. 6 of 17 Nocturnes. Edited by Louis Koehler and Louis Winkler. P.N. 2774. COPY : B.S.L.
- 40 B (m) Bote & Bock, Berlin. 1878 judged by P.N. 11745. No. 6 of 17 Nocturnes. Edited by A. Loeschhorn.
- 40 B (n) Kahnt, Berlin. Hofmeister 1881. .50 Marks. No copy seen.
- 40 B (o) Peters, Leipzig. 1881 judged by P.N. 6515. No. 6 of 18 Nocturnes. Edited by Louis Koehler.
- 40 B (p) Breitkopf & Härtel, Leipzig. c. 1882 judged by P.N. 16095. No. 6 of 18 Nocturnes. Edited by Carl Reinecke.
- 40 B (q) Steingräber, Leipzig. Hofmeister 1890. No. 6 of 17 Nocturnes and Cavatine "Reviens". Edited by Hugo Riemann. P.N. 398.

### 40 C AUSTRIAN EDITIONS

1821

Six / Nocturnes / pour le / [on a sun-blaze] Piano-Forte / composés / par / John Field. / [on a hatched background, the numbers being filled in in ink] N<sup>o</sup> 5 et N<sup>o</sup> 6 / [on left] N<sup>o</sup> 629. [on right] N<sup>o</sup> 1 et 2. Pr. – 30 x C.M. / [on left] N<sup>o</sup> 630. [on right] N<sup>o</sup> 3 et 4. »– 40 x« / [on left] N<sup>o</sup> 668. [on right] N<sup>o</sup> 5. et 6. »– 30 x« / Vienne / chez / Ant. Diabelli & Comp. / Graben N<sup>o</sup> 1133.

COLLATION : Title, [1]. 5me Nocturne, pp. 2-3. 6me Nocturne, pp. 4-7. Blank, [8].

FORMAT : Upright, engraved.

PLATE NUMBER : 668 on title and inside throughout.

COPY : B.M. G.d.M.

PUBLICATION DATE : Weinmann January 1821.

- 40 C (a) LATER EDITION : Universal-Edition, Vienna. 1901. No. 6 of 17 Nocturnes. Edited by Alph. Duvernoy. P.N. 61.

### FRENCH EDITIONS

- 40 D (a) Richault, Paris. Before c. 1824 judged by the address. Hofmeister 1828. No. 1 de Trois Nocturnes qui sont les 6e, 7e et 8e de l'Auteur. P.N. 528. 4 Fr 50 Ct. COPY : B.S.L.

## Nocturne No. 6

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- 40 D (b) Pleyel, Paris. Hofmeister 1828. P.N. ? 449 (see Appendix E). 2 Fr 50 Ct. No copy seen.
- 40 D (c) Bureau Central de Musique, Paris. Advertised in *La France Musicale* on September 14th, 1851. No. 6 of Six Nocturnes. Edited by Franz Liszt. 9 frs. No copy seen.

### ENGLISH EDITIONS

- 40 E (a) Ashdown & Parry, London. 1860. No. 6 of Six Nocturnes. Edited by Franz Liszt. P.N. 45. 2s. COPIES : B.M. K.C.(R).
- 40 E (b) Augener, London. 1872. No. 6 of 18 Nocturnes. Edited by Ernst Pauer. P.N. 11. 1s. 4d. COPY : B.M.
- 40 E (c) Forsyth Brothers, London. 1873. No. 2 of Two Nocturnes. Charles Hallé's Practical Pianoforte School. No P.N. 4s. COPIES : B.L.O. H.W.M. N.L.S. M.L.G.
- 40 E (d) Boosey, London. 1877. No. 6 of 10 Nocturnes. Edited by George Forbes. No P.N. 1s. COPY : B.M.
- 40 E (e) Augener, London. 1879. No. 6 of 18 Nocturnes. Edited by Ernst Pauer. P.N. 11. 2s. COPY : B.M.
- 40 E (f) Augener, London. 1905. No. 6 of 9 Nocturnes. P.N. 13073. COPY : B.M.

### ITALIAN EDITIONS

- 40 F (a) Ricordi, Milan. 1902. No. 5 of Sette Notturmi. Edited by Ernesto Marciano. P.N. 104363. COPY : M.C.
- 40 F (b) Ricordi, Milan. 1925. No. 6 of Diciotto Notturmi. Edited by Ernesto Marciano. E.R. 529. COPY : M.C.

### BELGIAN EDITION

- 40 G (a) Schott, Brussels. Hofmeister 1860. No. 6 of Six Nocturnes. Interprété par A. Rubinstein. P.N. 631. COPY : P.C.

### HUNGARIAN EDITION

- 40 H (a) Rozsavölgyi, Budapest. Hofmeister 1866. 6 Ngr. No copy seen.

## CHANSON RUSSE VARIÉE

"My dear, bosom Friend"

(D minor)

*Dedicated to Madame la Comtesse Alexandrine Rzewuska (Russian edition)**Dedicated to M. Edouard Lubonicki (German edition)*

In A.M.Z. on October 1st, 1823 mention was made of "Variationen über ein Russisches Lied mit Orchesterbegleitung" but no copy with such an orchestral accompaniment has ever been published to the best of my knowledge.

Vivace

Theme

Presto

Var: 7  
Minore



- 4I A RUSSIAN EDITION** c. 1818  
 Chanson russe / Милой мой сердечной другъ / variée / pour le Pianoforte/  
 et dédiée / A Son Excellence / Mademoiselle la Comtesse Alexandrine  
 Rzewuska / par / John Field. / St Petersburg, / chez Paez. Magazin de  
 Musique, grande Morskoi No. 125 / Moscou chez Lehnhold.  
 COLLATION : Title, [1]. Music, pp. 2-7. Blank, [8].  
 FORMAT : Upright, engraved.  
 PLATE NUMBER : 1961 inside throughout.  
 COPY : S.L.L.  
 PUBLICATION DATE : About 1818 but guessed at rather vaguely through its  
 plate number.
- 4I B GERMAN EDITIONS** c. 1818  
 Chanson Russe / Милой мой сердечной другъ / Variée / pour le / Piano  
 Forte/ et dédiée a Monsieur / Edouard Lubonicki / par / John Field. / Prix  
 90 C<sup>s</sup>/ Bonn et Cologne chez N. Simrock. / 1479.  
 COLLATION : Title, [1]. Music, pp. 2-5. Blank, [6].  
 FORMAT : Upright, engraved.  
 PLATE NUMBER : 1479 on title and inside throughout.  
 COPIES : C.M.P. B.S.L.  
 PUBLICATION DATE : c. 1818 judged by the plate numbers. Hofmeister 1823.
- 4I B (a)** Chanson Russe / Милой мой сердечной другъ / variée / Pour le Piano-  
 forte/ et dédié/ à Monsieur Edouard Lubonicki / par / John Field. / [rule] /  
 Chez Breitkopf & Härtel à Leipsic. / Pr. 6 Gr.  
 COLLATION : Title, [1]. Music, pp. 2-5. Blank, [6].  
 FORMAT : Oblong, lithographed.  
 PLATE NUMBER : 3253 inside throughout.  
 COPIES : C.R.M. O.N.V.  
 PUBLICATION DATE : Advertised in A.M.Z. in February 1821 and reviewed by  
 them on December 26th, 1821. Hofmeister 1821 which suggests that it was  
 published some time before it was advertised.
- 4I B (b)** **LATER EDITIONS :** Breitkopf & Härtel, Leipzig. 1823 judged by P.N. 4073.  
 6 Gr. COPY : B.S.L.
- 4I B (c)** Lischke, Berlin. Hofmeister 1824. 6 Gr. No copy seen.
- 4I B (d)** André, Offenbach. Hofmeister 1828. 24 Xr. No copy seen.
- 4I B (e)** Breitkopf & Härtel, Leipzig. Hofmeister 1845. A reissue of B (b). 7½ Ngr.  
 No copy seen.
- 4I B (f)** Paez, Berlin. Hofmeister 1845. A reissue most probably of B (c). 7½ Ngr.  
 No copy seen.
- 4I B (g)** Niemeyer, Hamburg. Hofmeister 1845. 10 Ngr. No copy seen.
- 4I B (h)** Cranz, Leipzig. Hofmeister 1861. 7½ Ngr. No copy seen.

**ENGLISH EDITION**

- 4I C (a)** Clementi, London. Reviewed in the *Quarterly Musical Magazine and Review*,  
 Vol. III for 1821 but no copy has been seen.

AUSTRIAN EDITION

- 41 D (a) Weigl, Vienna. Hofmeister 1828. 24 Xr. No copy seen.

FRENCH EDITIONS

- 41 E (a) Carli, Paris. Hofmeister 1828. 2 fr.50. No copy seen.  
41 E (b) Pacini, Paris. Hofmeister 1828. 2 fr.50. No copy seen.  
41 E (c) Chanel, Paris. Hofmeister 1828. 2 fr. No copy seen.  
41 E (d) Richault, Paris. Hofmeister 1828. 2 fr. No copy seen.

## SIX DANSES

(G major, A major, A major, F major, E flat, E flat)



1 Walzer

*f*

Trio

*f*

2 Walzer

*p*

Minore

*p*

3 Walzer

Trio

4 Quadrille

5 Quadrille

Trio

6 Anglaise

## *Six Danses*

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- 42 A**      **GERMAN EDITIONS** 1820  
Six Danses / pour le / Piano=Forte / composés / par / John Field. /  
À Leipsic, / chez Frederic Hofmeister. / Pr. 8 Gr. / 734  
COLLATION : Title, verso blank, [1-2]. Music, pp. 3-7. Blank, [8].  
FORMAT : Oblong, lithographed.  
PLATE NUMBER : 734 on title and inside.  
COPY : G.d.M.  
PUBLICATION DATE : Advertised in A.M.Z. in November 1820. Hofmeister 1821.  
NOTE : At the end there is a note to the effect that these dances should not  
be played separately.
- 42 A (a)      **LATER EDITIONS** : Simrock, Bonn. 1822 judged by P.N. 2025. Advertised in  
*Caecilia* in March 1824. 7½ Gr. or 1 fr.25 ct. COPY : B.S.L.
- 42 A (b)      Lischke, Berlin. Hofmeister 1822. 8 Gr. No copy seen.
- 42 A (c)      Paez, Berlin. Hofmeister 1845. 10 Ngr. No copy seen.
- 42 A (d)      Hofmeister, Leipzig. Hofmeister 1845. 10 Ngr. No copy seen.
- ENGLISH EDITION**
- 42 B (a)      Augener, London. 1882. Nos. 3, 2 and 6 in "The Merry Musicians", a Collec-  
tion of favorite Dances and other cheerful pieces. Edited by Ernst Pauer.  
P.N. 6025. COPY : U.L.C.

# 43

## RONDEAU A QUATRE MAINS (G major)



- 43 A**      GERMAN EDITIONS 1819  
 Rondeau / pour le / Piano Forté / à quatre mains / composé par / John  
 Field / Prix 1 Fr: 30 Cent<sup>s</sup> / Bonn et Cologne chez N. Simrock. / 1754.  
 COLLATION : Title, [1]. Music, pp. 2-11. Blank, [12].  
 FORMAT : Oblong, engraved.  
 PLATE NUMBER : 1754 on title and inside throughout.  
 COPY : R.C.M.  
 PUBLICATION DATE : 1819 judged by the plate number. Hofmeister 1821.
- 43 A (a)**      Rondeau / pour le / Piano=Forte / à quatre mains / composee par / John  
 Field. / A Leipsic, / chez Frederic Hofmeister. / Pr. 12 Gr. / 735.  
 COLLATION : Title, [1]. Music, pp. 2-11. Blank, [12].  
 FORMAT : Oblong, lithographed.  
 PLATE NUMBER : 735 on title and inside throughout.  
 COPIES : B.S.L. N.M.P.  
 PUBLICATION DATE : Advertised in A.M.Z. in April 1820.

# 44

## EXERCISE NOUVEAU (C major)

*Dedicated to Madame la Princesse Marie Dolgorouki*



- 44 A**      **RUSSIAN EDITION** c. 1821-1822  
 Exercise nouveau / Composé / Pour le / Forte Piano / et / Dédié / à /  
 Madame la Princesse / Marie Dolgorouki / Par / John Field. / Gravé et  
 Imprimé / A St. Petersbourg. / Chez Dalmas, Editeur du Troubadour du  
 Nord. Grande Millionne No. 43.  
 COLLATION : Title, verso blank. [1-2]. Music, pp. 3-7. Blank, [8].  
 FORMAT : Upright, engraved.  
 PLATE NUMBER : 1212 inside throughout.  
 COPY : S.L.L.  
 PUBLICATION DATE : c. 1821-22 judged by the plate number.
- 44 B**      **GERMAN EDITIONS** 1822  
 Exercise / - nouveau - / Pour le Piano-Forte / composé / par / John Field. /  
 [rule] Propr. de l'Edit. [rule] / Leipzig, au Bureau de Musique de C. F.  
 Peters. / Pr. 8 Gr.  
 COLLATION : Title, [1]. Music, pp. 2-7. Blank, [8].  
 FORMAT : Oblong, engraved.  
 PLATE NUMBER : 1676 inside throughout.  
 COPIES : B.M. C.M.P. G.d.M. B.S.L.  
 PUBLICATION DATE : Advertised in A.M.Z. in September 1822. Hofmeister 1822.
- 44 B (a)**      **LATER EDITIONS** : Fischer, Frankfurt. Hofmeister 1839. P.N. 620. 36 Xr.  
 COPY : B.S.L.
- 44 B (b)**      Kistner, Leipzig. Hofmeister 1845. 12½ Ngr. No copy seen.
- 44 B (c)**      Peters, Leipzig. Reprint of B. Hofmeister 1845. 10 Ngr. No copy seen.
- FRENCH EDITION**  
**44 C (a)**      Richault, Paris. Before about 1825 judged by the address. Hofmeister 1828.  
 Exercise Nouveau suivi d'une Romance. P.N. 527. 3 f.75c. (see 30 c (a) for  
 the Romance). COPY : R.C.M.

# 45

## NOCTURNE No. 7 (C major)

*Dedicated to Madame la Princesse Marie Dolgorouki*



### 45 A RUSSIAN EDITION c. 1821-1822

Septième / Nocturne / Composé / Pour le / Piano Forte / et / Dédié / à /  
Madame la Princesse / Marie Dolgorouki / Née Princess Soltikoff / Par /  
John Field. / Gravé et Imprimé / À S<sup>t</sup> Petersbourg / Chez Dalmas, Editeur  
du Troubadour du Nord, Grande Millionne N<sup>o</sup> 43.

COLLATION : Title, [1]. Music, pp. 2-5. Blank, [6].

FORMAT : Upright, engraved.

PLATE NUMBER : 1213 inside throughout.

COPY : P.C.

PUBLICATION DATE : c. 1821-2 judged roughly by plate number.

### 45 B GERMAN EDITIONS 1822

Septième / Nocturne / pour le / Piano-Forte / composé par / John Field. /  
[rule] Propr. de l'Edit. [rule] / Leipzig, au Bureau de Musique de  
C. F. Peters, / Pr. 6 gr.

COLLATION : Title, [1]. Music. pp. 2-5. Blank, [6].

FORMAT : Oblong, engraved.

PLATE NUMBER : 1677A inside throughout.

COPIES : B.M. C.R.M. B.S.M. G.d.M. O.N.V.

PUBLICATION DATE : Advertised in A.M.Z. in September 1822. Hofmeister 1822.

45 B (a) LATER EDITIONS : Schubert, Leipzig. c. 1869 judged by P.N. 4701. No. 13  
of 18 Nocturnes. Rêverie-Nocturne.

45 B (b) Litolf, Brunswick. 1870. No. 7 of 17 Nocturnes. Edited by Louis Koehler  
and Louis Winkler. P.N. 2774. COPY : B.S.L.

45 B (c) Bote & Bock, Berlin. 1878 judged by P.N. 11748. No. 9 of 17 Nocturnes.  
Edited by A. Loeschhorn.

## *Nocturne No. 7*

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- 45 B (d) Peters, Leipzig. 1881 judged by P.N. 6515. No. 7 of 18 Nocturnes. Edited by Louis Koehler.
- 45 B (e) Breitkopf & Härtel, Leipzig. c. 1882 judged by P.N. 16095. No. 7 of 18 Nocturnes. Edited by Carl Reinecke.
- 45 B (f) Breitkopf & Härtel, Leipzig. 1886. No. 5 of cinq Nocturnes. In Livraison 32 of Ecole de Piano. P.N. 17140. COPY : B.M.
- 45 B (g) Steingräber, Leipzig. Hofmeister 1890. No. 7 of 17 Nocturnes and Cavatine "Reviens". Edited by Hugo Riemann. P.N. 398.

### FRENCH EDITIONS

- 45 C (a) Richault, Paris. Before c. 1824 judged by the address. Hofmeister 1828. No. 2 de Trois Nocturnes qui sont les 6e, 7e et 8e de l'Auteur. P.N. 528. 4 Fr 50 Ct. COPY : B.S.L.
- 45 C (b) Pleyel, Paris. Hofmeister 1828. P.N. ? 531. 2 Fr 50 Ct. No copy seen.

### ENGLISH EDITIONS

- 45 D (a) Augener, London. 1872. No. 13 of 18 Nocturnes. Edited by Ernst Pauer. P.N. 11. 1s. 4d. COPY : B.M.
- 45 D (b) Augener, London. 1879. No. 13 of 18 Nocturnes. Edited by Ernst Pauer. P.N. 11. 2s. COPY : B.M.

### AUSTRIAN EDITION

- 45 E (a) Universal-Edition, Vienna. 1901. No. 7 of 17 Nocturnes. Edited by Alph. Duvernoy. P.N. 61.

### ITALIAN EDITION

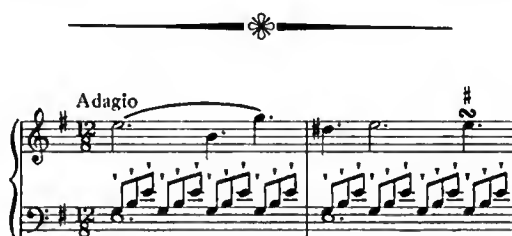
- 45 F (a) Ricordi, Milan. 1925. No. 7 of Diciotto Nottturni. Edited by Ernesto Marciano. E.R. 529. COPY : M.C.



# NOCTURNE No. 8

## (E minor)

*Dedicated to Madame de Chotlaynzoff, née Bachmeteff*



### 46 A RUSSIAN EDITION c. 1821-1822

Huitieme / Nocturne / composé / Pour le / Piano-Forte / et / Dédié / à / Madame de Chotlaynzoff / née Bachmeteff / Par / John Field. / Gravé et Imprimé / à S<sup>t</sup> Petersbourg. / Chez Dalmas, Editeur du Troubadour du Nord, Grand Millione N<sup>o</sup> 43.

COLLATION : Title, [1]. Music, pp. 2-3. Blank, [4].

FORMAT : Upright, engraved.

PLATE NUMBER : 1214 inside on both pages.

COPIES : S.L.L.

PUBLICATION DATE : c. 1821-2 judged roughly by plate number.

### 46 B GERMAN EDITIONS 1822

Huitième / Nocturne / pour le / Piano-Forte / composé par / John Field. / [rule] Propr. de l'Edit. [rule] / Leipzig, au Bureau de Musique de C. F. Peters. / Pr. 4 gr.

COLLATION : Title, [1]. Music, pp. 2-3. Blank, [4].

FORMAT : Oblong, engraved.

PLATE NUMBER : 1677b inside on both pages.

COPIES : B.M. G.d.M. K.C.(R).

PUBLICATION DATE : Advertised in A.M.Z. in September 1822. Hofmeister 1822.

46 B (a) LATER EDITIONS : Schubert, Leipzig. Hofmeister 1863. P.N. 3754. No. 9 of Neuf Nocturnes. Edited by Franz Liszt. COPY : P.C.

46 B (b) Schubert, Leipzig. c. 1869. judged by P.N. 4607. No. 9 of 12 Nocturnes. Edited by Franz Liszt. Revised by K. Klauser.

46 B (c) Litoff, Brunswick. 1870. No. 8 of 17 Nocturnes. Edited by Louis Koehler and Louis Winkler. P.N. 2774. COPY : B.S.L.

## *Nocturne No. 8*

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- 46 B (d) Bote & Bock, Berlin. 1878 judged by P.N. 11749. No. 10 of 17 Nocturnes. Edited by A. Loeschhorn.
- 46 B (e) Peters, Leipzig. 1881 judged by P.N. 6515. No. 10 of 18 Nocturnes. Edited by Louis Koehler.
- 46 B (f) Breitkopf & Härtel, Leipzig. c. 1882 judged by P.N. 16095. No. 10 of 18 Nocturnes. Edited by Carl Reinecke.
- 46 B (g) Breitkopf & Härtel, Leipzig. 1886. No. 4 of cinq Nocturnes in Livraison 32 of *Ecole de Piano*. P.N. 17140. COPY: B.M.
- 46 B (h) Steingräber, Leipzig. Hofmeister 1890. No. 10 of 17 Nocturnes and Cavatine "Reviens". Edited by Hugo Riemann. P.N. 398.
- 46 B (i) Breitkopf & Härtel, Leipzig. No. 72 in Vol. 3 of *Perles Musicales*. No. P.N. B. & H. No. 370. COPIES: R.M.L. M.L.G.

### FRENCH EDITIONS

- 46 C (a) Richault, Paris. Before c. 1824 judged by the address. Hofmeister 1828. No. 3 de Trois Nocturnes qui sont les 6e, 7e et 8e de l'Auteur. P.N. 528. 4 Fr 50 Ct. COPY: B.S.L.
- 46 C (b) Pleyel, Paris. Hofmeister 1828. P.N. ? 710. 1 Fr 50 Ct. No copy seen.

### ENGLISH EDITIONS

- 46 D (a) Augener, London. 1872. No. 9 of 18 Nocturnes. Edited by Ernst Pauer. P.N. 11. 1s. 4d. COPY: B.M.
- 46 D (b) Augener, London. 1879. No. 9 of 18 Nocturnes. Edited by Ernst Pauer. P.N. 11. 2s. COPY: B.M.
- 46 D (c) Augener, London. 1905. No. 9 of 9 Nocturnes. P.N. 13073. COPY: B.M.

### AUSTRIAN EDITION

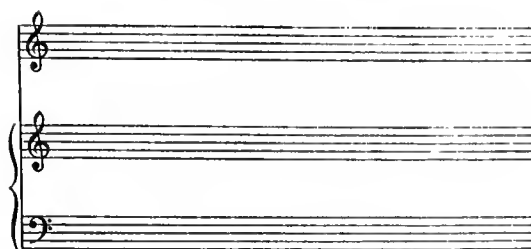
- 46 E (a) Universal-Edition, Vienna. 1901. No. 10 of 17 Nocturnes. Edited by Alph. Duvernoy. P.N. 61.

### ITALIAN EDITION

- 46 F (a) Ricordi, Milan. 1925. No. 10 of Diciotto Notturmi. Edited by Ernesto Marciano. E.R. 529. COPY: M.C.

## SONG

## "The Maid of Valdarno"



## 47 A ENGLISH EDITION

1821

Grattan Flood states in his book – "Field did not lose sight of his old master, Clementi, and in 1822 he published, through the firm of Clementi, Collard and Collard, a Vocal Duet, *The Maid of Valdarno*, words by Mr. W. F. Collard. In the published score he is described as 'John Field of Petersburg'."

I have not succeeded in locating a copy anywhere but, indicating that in fact it was actually published and not just a figment of imagination, I have found a review of the song in *The Quarterly Musical Magazine and Review*, Vol. III for 1821 where it is stated to be "a Duet for Two Voices", though what voices is not mentioned. The review says – "It is a simple and very sweet melody, breathing the health, cheerfulness, and gaiety of a delighted spirit. The only passage that displeases us is the chromatic modulation in the third staff of the second page."

Another review in Vol. I of the *Harmonicon* for September 1823, says – "Mr. Field's song is a very pretty, animated melody ; simple, easy, and within the power of all who have the slightest pretensions as singers. The composer's long absence from his native country, seems to have caused him to forget that 'cheerily' and 'merrily' are tribrachs, and would have been more correctly noted by two semiquavers and a quaver, than by a quaver and two semiquavers, with which he has marked their quantity." Incidentally in the same number there is an article on Field's pupil, the pianist, Charles Mayer.

In May 1824 Clementi & Co. advertised an arrangement for voice and guitar of this song by Lieven in the same journal. No copy of this has been discovered.

## 47 B FRENCH EDITION

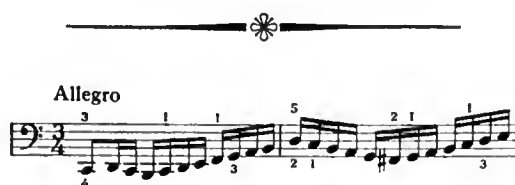
1827

It is possible that this was the work advertised by Pacini in *La France Musicale* in October 1827 as a "Nocturne à deux Voix" in Livraison 8e of "L'Echo Lyrique" but I have not succeeded in discovering a copy.

# NOUVEL EXERCISE No. 2

## (C major)

*Dedicated to M. Rheinhardt*



48 A

GERMAN EDITIONS

1823

Nouvel Exercice / pour le Piano-Forte / composé et dédié / À / Monsieur Rheinhardt / par / John Field. / N<sup>o</sup> 2. / [rule] [publisher's device of initials] [rule] / Leipsic chez H. A. Probst. / [on left] N<sup>o</sup> 31. [on right] Pr. 10 gl.  
COLLATION : Title, verso blank, [1-2]. Music, pp. 3-11. Blank, [12].

FORMAT : Oblong, engraved.

PLATE NUMBER : 31 on title and inside throughout.

COPIES : B.M. K.C.(R). B.S.L. P.C.

PUBLICATION DATE : Probst's firm was founded in 1823 and Deutsch gives at least 43 plate numbers in that year. Hofmeister 1824.

48 A (a)

LATER EDITIONS : Breitkopf & Härtel, Leipzig. Advertised in A.M.Z. in December 1823 but no copy found with a plate number corresponding to such a date. 10 Gr.

48 A (b)

Breitkopf & Härtel, Leipzig. Advertised in A.M.Z. in May 1827. Hofmeister 1827. Exercice Nouveau. P.N. 4475. 16 Gr. COPIES : K.C.(R). G.d.M.

48 A (c)

Breitkopf & Härtel, Leipzig. Hofmeister 1845. 20 Ngr. No copy found.

48 A (d)

Kistner, Leipzig. After 1836. A reissue most probably of A. 12½ Ngr.  
COPY : A.C.R.

# PIANO CONCERTO No. 6

## (C major)

*Dedicated to Monsieur A. de Krousehoff (B. & H. edition)*

*Dedicated to Hertz Jeune (Pacini edition)*

— ❁ —

Allegro moderato

Tempo di marcia

Larghetto

solo

Moderato

Rondo

mz.

The second movement of this Concerto was first published in about 1816-7 as Nocturne No. 6 (see 40) when the key was in F major. It will be seen that it was changed here to E major.

### EDITIONS WITH ACCOMPANIMENT PARTS

49 A RUSSIAN AND GERMAN EDITIONS 1823

Sixième / Concerto / pour le / Pianoforte / avec Accompagnement de  
Grand Orchestre / composé et dédié / à Monsieur A. de Krousehoff / par /  
John Field. / [rule] / Propriété des Editeurs. / [rule] / Moscou / Chez Charles  
Louis Lehnhold, / & / à Leipsic / Chez Breitkopf & Härtel. / Pr. 3 Rhtlr.  
12 Gr.

COLLATION : Title, verso blank, [1-2]. Music, pp. 3-31. Blank, [32].

FORMAT : Upright, lithographed.

PLATE NUMBER : 3853 inside throughout.

## *Piano Concerto No. 6*

ACCOMPANIMENT PARTS : 17 consisting of Violino I, Violino II, Viola, Violoncello e Basso, Flauto, Oboe I, Oboe II, Clarinetto I in C, Clarinetto II in C, Fagotto I, Fagotto II, Corno I in C, Corno II in C, Clarino I in C, Clarino II in C, Trombone Basso, Timpani in C.G.

COPIES : B.M. (13 parts but lacks piano and 4 strings). K.C.(R). (piano and 17 parts). B.B.C. (piano part). A.T. (piano part). N.L.I. (piano and 17 parts). C.R.M. (piano and 17 parts). G.d.M. (piano and 17 parts). B.S.L. (piano and 17 parts).

PUBLICATION DATE : Advertised in A.M.Z. in May 1823 at 3 Thlr.12 Gr. A very long review appeared in A.M.Z. on June 17th, 1824.

49 A (a) LATER EDITIONS : Breitkopf & Härtel, Leipzig. Hofmeister 1845. No copy seen.

49 A (b) Breitkopf & Härtel, Leipzig. They were still issuing the piano part in their Klavier-Bibliothek up to the last War, I believe.

### 49 B FRENCH EDITIONS c. 1824

Sixième / Concerto / pour le Piano Forte / Avec Accompagnement d'Orchestre / Par J. Field / Edition dédiée à Hertz Jeune / Prix: 12 fr / La Partie de Piano seulement 7<sup>fr</sup> 50<sup>c</sup> / à Paris. / Au Magasin de Musique de Pacini, Boulevard des Italiens, N<sup>o</sup> 11, / Ou l'on trouve les Concertos de Field, ainsi que les Œuvres de Beethoven, / Berg, Bochsa, Clementi, Cramer, Dusseck, Gelineck, Haydn, Hummel, Karr, / Latour, Mozart, Moscheles, Ries, et toutes les Partitions de Rossini.

COLLATION : Title, [1]. Music, pp. 2-38.

FORMAT : Upright, engraved.

PLATE NUMBER : 439 inside throughout.

ACCOMPANIMENT PARTS : 16 consisting of Violino 1o, Violino 2o, Viola, Violoncello e Basso, Flauto, Oboe 1o, Oboe 2o, Clarinetto 1o in C et Clarinetto 1o in A, Clarinetto 2do in C, Corno 1o in C, Corno 2do in C, Fagotto 1mo, Fagotto 2do, Clarino 1mo et 2do, Trombone Basso, Timpani in C.G.

COPIES : B.M. (piano and 16 parts). B.I.B. (piano part). C.M.P. (piano part). O.N.V. (piano part).

PUBLICATION DATE : After 1820 judged by the address. Hofmeister 1828.

49 B (a) LATER EDITIONS : Schlesinger, Paris. c. 1824 judged by P.N. 120. Hofmeister 1828. 12 frs. (*Note*: Dedicated to A. de Krousehoff). COPIES : B.M. (piano part). C.M.P. (piano part).

49 B (b) Richault, Paris. c. 1837 judged by P.N. 3853.R. In L.C. there is a set of the parts but as it has no title-page and no advertisement has been found it is impossible to give its price.

49 B (c) Richault, Paris. c. 1851 judged by P.N. 10893. 12 frs. COPIES : C.M.P. (piano part). P.C. (piano part). L.C. (piano part).

### EDITIONS WITHOUT ACCOMPANIMENT PARTS

#### RUSSIAN EDITION

49 c (a) Jurgenson, Moscow. Edition avec la changement et le doigter de l'Auteur, revue par son élève A. Dubuque. COPY : L.L.M.

*Piano Concerto No. 6*

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THIRD MOVEMENT - SEPARATE EDITIONS

GERMAN EDITION

- 49 D (a) Breitkopf & Härtel, Leipzig. c. 1823-4 judged by P.N. 3898. Hofmeister 1824.  
12 Gr. COPY : K.C.(R).

FRENCH EDITION

- 49 E (a) Schlesinger, Paris. c. 1824 judged by P.N. 120 being pp. 24-31 of B (a). Rondo  
Brillant. 4 f.50 c. COPIES : T.C.L. P.C.

ENGLISH EDITIONS

- 49 F (a) Leader & Cock, London. 1853. Rondo Brilliant. No. 6 of VI Concert-Pieces.  
Edited by A. Marschan. P.N. 1185. COPY : B.M.  
49 F (b) Augener, London. A reissue of the foregoing. 2s. 6d. COPY : P.C.

RUSSIAN EDITION

- 49 G (a) Jurgenson, Moscow. COPY : L.L.M.

## ZWEI GESÄNGE

- 1 Levommi il mio pensiero. Sonetto di Petrarca  
(B flat)
- 2 Melanconia ninfa gentile. Ode di Pindemonte  
(F major)

*Dedicated to Fräulein Lise and Annette Schepeleff (B. & H. edition)*

✻

Andantino tenero

Le -- vom -- mi il  
Ge -- lieb -- ter

1

Andante

Me -- lan -- co -- ni -- a,  
Stil -- le Weh -- muth,

2

These two songs were adapted from two of Field's Nocturnes, No. 1 being in E flat (see 24) and No. 5 in B flat (see 37), both the keys being changed.

## 50 A ITALIAN EDITION

1825

Passatempo Musicali o sia Raccolta di Ariett e Duettini per Camera inediti Romanze francesi nuove, Canzoncinè Napolitane e Siciliane, Variazioni pel canto, piccoli Divertimenti per Pianoforte, Contradanze, Walz, Balli diversi, etc. Fascicoli 3°. Napoli, Reale Litografia Militare. 1825.

- 1 Levommi il mio pensier. Sonetto di Petraca. Musica adattata sopra un Notturmo per Piano-forte di G. Field.
- 2 La Melanconia. Ode d'Ippolito Pindemonte. Adattata sopra un motivo del 6e [sic] Notturmo per Piano-forte di G. Field.



## *Zwei Gesänge*

The volume is unpaginated and is upright quarto and lithographed. COPIES : A.C.R. M.C.

NOTE : There are seven bars of introduction for piano prior to the above incipit for the first song. There is only an Italian text.

### 50 B GERMAN EDITIONS 1828

Zwei Gesänge / italienisch und deutsch / nach Petrark und Piedemonte / mit Begleitung des Pianoforte / in Musik gesetzt und den / Fräulein Lise und Annette Schepeleff / gewidmet / von / J. Field. / [rule] / Bei Breitkopf & Härtel in Leipzig. / Pr. 8 Gr.

COLLATION : Title, [1]. Music ; first song, pp. 2-5, second song, p. 6 with verses text only on p. 7. Blank, [8].

FORMAT : Oblong, lithographed.

PLATE NUMBER : 4616 inside on right hand pages throughout.

COPIES : B.S.L. K.C.(R). (photostats). G.d.M. O.N.V.

PUBLICATION DATE : Advertised in A.M.Z. in August 1828.

50 B (a) LATER EDITIONS : Breitkopf & Härtel, Leipzig. Hofmeister 1845. A reissue of the above at 10 Ngr. No copy seen.

50 B (b) Schlesinger, Berlin. Hofmeister July 1838. No. 2 only - Canzonetta. Deutsch von J. C. Grünbaum. P.N. 2092. 5 Ngr. COPY : B.S.L.

50 B (c) Schlesinger, Berlin. Several songs including the foregoing with others by Mendelssohn, Rossini, Spontini, Taubert, etc. were gathered together and issued in an "Album, Neue Original-Compositionen für Gesang und Piano." Different plate numbers. COPIES : B.M. A.T. B.S.L.

50 B (d) Kahnt, Leipzig. Hofmeister 1852. 2 Nocturnes. 7½ and 10 Ngr. No copies seen.

### FRENCH EDITION

50 c (a) Challiot & Choudens, Paris. 1854. No. 2 as "Ah ! Reste encore" in Vol. 1 of Echos d'Europe. The key was changed to G major and it only had French text with an entirely different accompaniment. It appeared on pp. 26-7 where the text was attributed to L. C. de Charlemagne. COPIES : B.N. C.M.P.

### ENGLISH EDITION

50 D (a) Wessel, London. B.M. dates this ? 1845. "Welcome, Sweet Melancholy". Lied on a Melody of John Field. Translated and adapted by F. W. Rosier. No. 154 of a Collection of German Songs. Italian, German and English texts. P.N. 2842. 2s. COPY : B.M.

# 51

## SEHNSUCHTS-WALZER (E major)



This Sehnsuchts-Walzer has almost always been published in combination with a Frühlings-Walzer which has on the title-pages been attributed to Field. That the latter was not composed by Field but by Carl Maria von Weber is positive and will be found discussed at some length under Appendix F.

### 51 A

In March 1839 there appeared in Hofmeister an announcement of an edition by Cranz of Hamburg of the Sehnsuchts-Walzer at a price of 2 Gr. but no copy of such an edition, which would appear to be the first, has been discovered. A later issue at 2½ Ngr. appeared in Hofmeister for 1845 but again no copy has been found.

In the British Museum there is a copy of an edition of this waltz combined with the Frühlings-Walzer of Weber published by Klemm of Leipzig and which is dated 1845 in their catalogue. They appeared as No. 3 in a series of 13 "Leipziger Lieblings-Stücke" and had different plate numbers of 127 and 319 which suggests that they first appeared separately at different times and considerably earlier too than 1845 as the firm of Klemm was established in 1821. Indeed, by a publication of theirs of a work by Schumann in 1841 they had reached a plate number of 394. These two plate numbers of 127 and 319 would therefore appear to approximate to dates of 1828 and 1838 assuming that they are Klemm's own plate numbers and not those of some other publisher whose plates Klemm had taken over. Should I be correct in this assumption then Klemm's publication of the first waltz corresponds in date with the edition of Wagenführ (see Appendix F) and of the second, more or less, with that of Cranz. It is highly unfortunate that copies of these separate editions have not been found. I give below a full description of the Klemm publication, although late, as no earlier edition has been found to collate.

### 51 A (a) GERMAN EDITIONS

1845

Leipziger Lieblings-Stücke./ der neuesten zeit./ für das Pianoforte./  
[list in double column of 13 works of which this is No. 3 at a price of 5 Ngr.]/  
Eigenthum des Verlegers,/ Leipzig,/ bei C. A. Klemm.

## *Sehnsuchts-Walzer*

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COLLATION : Title, verso Frühlings-Walzer. Sehnsuchts-Walzer, verso blank.  
4 pp. unpaginated.

FORMAT : Upright, engraved.

PLATE NUMBERS : 127 for the first waltz. 319 for the second waltz.

COPIES : B.M. C.R.M. B.S.L. (destroyed).

PUBLICATION DATE : 1845 according to the B.M. catalogue.

- 51 A (b) LATER EDITIONS : Cranz, Hamburg. Hofmeister 1845. 2½ Ngr. No copy seen.
- 51 A (c) Schuberth, Leipzig. Hofmeister 1860 announced three waltzes by Field, Böhner and Hamm, the first of these being the Sehnsuchts-Walzer. 7½ Ngr. No copy seen.
- 51 A (d) Heinrichshofen, Magdeburg. Hofmeister 1863. P.N. 1714. 5 Ngr. (with 51 A (c)). COPY : B.S.L.

### ENGLISH EDITION

- 51 A (e) In K.C.(R). there is a copy of an Augener edition of this waltz and it is called Erinnerungs-Walzer – “The Remembrance” – being No. 11 of Twelve Classical Waltzes, edited by Carl Engel. It was upright, engraved and bore the P.N. 134 (2). The price was 1s. The title-page listed the 12 items in the series and No. 10 was attributed to Field and called Wehmuths-Walzer – “Tender Sadness” but as no copy of No. 10 has been seen it is impossible to say whether or not it is the Frühlings-Walzer by Weber or indeed any composition by Field at all.

# RONDOLETTO

(E flat)

*Dedicated to Madame la Comtesse de Worenzoff*



No advertisements have ever been found for a Rondoletto in this key and only one copy of the work has been traced. Indeed, the only advertisement ever discovered for a Rondoletto at all was in the 1823 volume of Hofmeister wherein Simrock advertised a Rondoletto Favorit in A major. No copy of this has been found.

## 52 A FRENCH EDITION 1831

Rondoletto / pour le Piano-Forte, / dédié à / Madame la Comtesse de Worenzoff / par / A. Field. / de Petersbourg. / [on the right] Pr: 3<sup>f</sup> / Paris, Chez Maurice Schlesinger, M<sup>d</sup> de Musique, Ed<sup>r</sup> des Oeuvres de Mozart, Hummel, Weber, / Rue de Richelieu 97. / M.S.1136.

COLLATION : Title, verso blank. Blank, [1]. Music, pp. 2-9. Blank, [10].

FORMAT : Upright, engraved.

PLATE NUMBER : 1136 on title and inside throughout.

COPY : B.M. (photostats). L.C.

PUBLICATION DATE : 1831 judged by plate number.

## 52 B ENGLISH EDITION 1831

In the *Harmonicon* for December 1831 a Rondoletto by Field was reviewed but no key was stated. It surely may be safely assumed that this was the work in question but no copy of it has been discovered. This review ends up in an amusing way - "we doubt whether this is one of Mr. Field's latest productions, though very recently sent to us, and shall be glad to meet with him again in a more imposing attitude".

# 53

## INTRODUCTION AND RONDO

### "Come Again, Come Again"

(E major)



#### 53 A ENGLISH EDITIONS 1832

Introduction and Rondo, / for the / Piano Forte, / on / Blewitt's Celebrated Cavatina, / "Come Again, Come Again," / Composed by / John Field. / Ent. Sta. Hall. [rule] Pr. 2<sup>s</sup>/6- / London. / Printed & Published by Collard & Collard, (late Clementi & C<sup>o</sup>) 26. Cheapside.

COLLATION : Title, verso blank. Music, pp. 1-9. Blank, [10].

FORMAT : Upright, engraved.

PLATE NUMBER : 3598 inside throughout.

COPY : Stanford University (presentation inscription from Composer dated 1834 when he was in Italy).

PUBLICATION DATE : 1832 judged by the plate number (see Appendix E).

53 A (a) LATER EDITIONS : Aldridge, London. B.M. dates this ? 1840. No. 6 of 11 Studies and Characteristic Pieces. No P.N. 3s. No copy seen. (Information obtained from title-page of another piece in the series).

53 A (b) Ashdown & Parry, London. Dated 1859 by B.M. P.N. 117. 3s. COPIES : B.M. B.L.O. K.C.(R).

53 A (c) Cocks, London. 1888. No. 5 of Classical Music. Edited by Adolphe Schloesser. P.N. 18335. 4s. COPIES : B.M. B.L.O.

**53 B**      **FRENCH EDITION** **1833**

Reviens Reviens / Cavatine / pour / le / Piano Forte / par / John Field. / Pr. 5<sup>f</sup> / Paris, Chez Maurice Schlesinger, R. Richelieu, 97 / Berlin, Chez A. M. Schlesinger.

COLLATION : Title, verso blank. Music, pp. 1-9. Blank, [10].

FORMAT : Upright, engraved.

PLATE NUMBER : 1324 inside throughout.

COPIES : R.C.M. T.C.L.

PUBLICATION DATE : Early 1833 judged by plate number.

**53 C**      **GERMAN EDITIONS** **1833**

Reviens Reviens / Cavatine / pour le / Pianoforte / par / John Field. / [on left] No. 1759 [on right] Prix  $\frac{1}{2}$  Rthl. / Enregistré dans l'archive de l'union. / Propriété des Editeurs. / Berlin, / chez Ad. Mt. Schlesinger. Unter den Linden No. 34. / Paris, / chez Maurice Schlesinger. Rue Richelieu No. 97.

COLLATION : Title, verso blank, [1-2]. Music, pp. 3-11. Blank, [12].

FORMAT : Upright, engraved.

PLATE NUMBER : 1759 on title and inside throughout.

COPY : B.S.L.

PUBLICATION DATE : Elvers 1833. Hofmeister June 1833.

53 c (a)      LATER EDITIONS: Breitkopf & Härtel, Leipzig. Hofmeister August 1835. P.N. 5593. 12 Gr. COPIES : B.M. (late issue with the price in Marks). B.S.L.

53 c (b)      Schlesinger, Berlin. A reissue maybe of C. Hofmeister 1845. 15 Ngr. No copy seen.

53 c (c)      Breitkopf & Härtel, Leipzig. A reissue of c (a). Hofmeister 1845. 15 Ngr. No copy seen.

53 c (d)      Schuberth, Leipzig. Hofmeister 1876. 0.45 Marks. No copy seen.

53 c (e)      Steingräber, Leipzig. Hofmeister 1890. 17 Nocturnes und Cavatine "Reviens". Edited by Hugo Riemann. P.N. 398. COPY : R.M.L.

# GRANDE PASTORALE

## (E major)

*Dedicated to the Countess Worenzoff (English edition)*



The English edition of this composition published in 1832, by Collard & Collard (later Monro & May), was the only one to bear the Dedication and as this was to a Russian lady it is possible that there exists a Russian edition of which I have no knowledge, published there before Field set out in 1831 to visit this country again. This original version consisted of 153 bars and since then it has only once been reprinted separately though it has reappeared as Nocturne No. 17 in all the collected editions, published by Litolf, Bote & Bock, Peters, Breitkopf & Härtel, Steingräber, Universal-Edition, and Ricordi.

About 1868 it was published by Schuberth in their collected edition edited by Liszt as Nocturne No. 10, and Augener a few years later followed suit. This particular nocturne, however, was not merely edited or revised by Liszt but drastically altered and his version consisted of only 92 bars. The first 24 bars of Liszt's version are entirely different from the first 56 in the original version. The following 38 bars are very nearly exactly the same and the next 23 bars of Liszt are again entirely different from the 52 of the original. Finally the last 7 bars are identical. Below will be found an incipit of this second version because of its Liszt interest but why he made these drastic alterations or where he got this version from, if indeed it had anything to do with Field, I have been unable to discover. Schuberth has gone on reprinting this version and it might be mentioned that Schirmer has also followed it (see also Appendix D).

## First Version

54 A

### ENGLISH EDITIONS

1832

Grande Pastorale / for the / Piano-Forte, / Composed / And Respectfully  
Dedicated to / The Countess Woronzoff, / By / John Field. / Ent. Sta. Hall.  
[rule] Price 3/- / London, / Printed & Published by Collard & Collard,  
(late Clementi, Collard & Collard.) / 26, Cheapside.

COLLATION : Title, verso blank. Music, pp. 1-11. Blank, [12].

FORMAT : Upright, engraved.

PLATE NUMBER : 3648 inside throughout.

## *Grande Pastorale*

COPY : B.B.C. (presentation inscription from Field dated 1st May, 1833).  
PUBLICATION DATE : 1832 (see Appendix E).

- 54 A (a) LATER EDITIONS : Monro & May, London. After 1834 (see Appendix E).  
A reissue of the foregoing with altered imprint after "London". COPY : B.M.  
54 A (b) Cocks, London. c. 1865. Grand Pastorale. Edited by Brinley Richards.  
No. 10 of the Classical Pianist. P.N. 8241. COPIES : N.L.S. T.C.D.

### 54 B FRENCH EDITION 1833

Nocturne Pastoral/ pour le/ Piano Forte/ composé par/ John Field./  
Prop<sup>e</sup> des Edit<sup>rs</sup> Prix. 5<sup>f</sup>/ Paris, Chez Maurice Schlesinger, Rue de  
Richelieu, 97./ Londres, Chez Collard & Collard – Berlin, Chez A. M.  
Schlesinger./ M.S. 1337.

COLLATION : Title, verso blank. Music, pp. 1-11. Blank, [12].

FORMAT : Upright, engraved.

PLATE NUMBER : 1337 on title and inside throughout.

COPIES : B.M. K.C.(R).

PUBLICATION DATE : Early 1833 judged by plate number.

### 54 C GERMAN EDITIONS 1833

Nocturne Pastorale/ pour le/ Piano-Forte/ composée par/ John Field./  
Propriété des Editeurs./ Enregistrée dans l'Archive de l'Union./ [on the  
right] Prix  $\frac{14 \text{ Ggr.}}{17\frac{1}{2} \text{ Sgr.}}$ / [rule]/ Berlin,/ chez Ad. Mt. Schlesinger. Unter  
den Linden. No. 34/ Paris,/ chez Maurice Schlesinger,/ Rue de Richelieu,  
97./ 1756

COLLATION : Title, verso blank, [1-2]. Music, pp. 3-13. Blank, [14].

FORMAT : Upright, engraved.

PLATE NUMBER : 1756 on title and inside throughout.

COPY : B.S.L.

PUBLICATION DATE : Hofmeister June 1833.

- 54 c (a) LATER EDITIONS : Litolf, Brunswick. 1870. No. 17 of 17 Nocturnes. Edited  
by Louis Koehler and Louis Winkler. P.N. 2774. COPY : B.S.L.  
54 c (b) Bote & Bock, Berlin. 1878 judged by P.N. 11756. No. 17 of 17 Nocturnes.  
Edited by A. Loeschhorn.  
54 c (c) Peters, Leipzig. 1881 judged by P.N. 6515. No. 17 of 18 Nocturnes.  
Edited by Louis Koehler.  
54 c (d) Breitkopf & Härtel, Leipzig. c. 1882 judged by P.N. 16095. No. 17 of  
18 Nocturnes. Edited by Carl Reinecke.  
54 c (e) Steingräber, Leipzig. Hofmeister 1890. No. 17 of 17 Nocturnes and  
Cavatine "Reviens". Edited by Hugo Riemann. P.N. 398.

### AUSTRIAN EDITION

- 54 D (a) Universal-Edition, Vienna. 1901. No. 17 of 17 Nocturnes. Edited by Alph.  
Duvernoy. P.N. 61.

### ITALIAN EDITION

- 54 E (a) Ricordi, Milan. 1925. No. 17 of Diciotto Notturmi. Edited by Ernesto  
Marciano. E.R. 529. COPY : M.C.



## *Grand Pastorale*

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### **Second Version**

LISZT-SCHUBERTH NOCTURNE No. 10



#### GERMAN EDITIONS

- 54 F (a) Schubert, Leipzig. c. 1868 judged by P.N. 4334. No. 10 of 12 Nocturnes.  
Edited by Franz Liszt. Revised by E. Tausig. COPY : R.C.M.
- 54 F (b) Schubert, Leipzig. c. 1869 judged by P.N. 4607. No. 10 of 12 Nocturnes.  
Edited by Franz Liszt. Revised by K. Klauser.

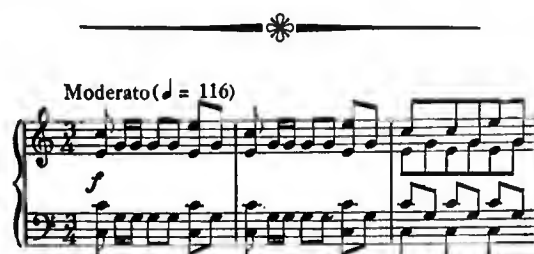
#### ENGLISH EDITIONS

- 54 G (a) Augener, London. 1872. No. 10 of 18 Nocturnes. Edited by Ernst Pauer.  
P.N. 11. 1s. 4d. COPY : B.M.
- 54 G (b) Augener, London. 1879. No. 10 of 18 Nocturnes. Edited by Ernst Pauer.  
P.N. 11. 2s. COPY : B.M.

# 55

## NOCTURNE "The Troubadour" (C major)

*Dedicated to Mademoiselle Catherine Moncanoff*



This composition is known to me by only one edition, an English one, but as the dedication is to a Russian lady it is quite probable that there was also a Russian one which I have been unable to discover.

### 55 A ENGLISH EDITION c. 1832

The Troubadour, / Notturmo, / for the / Piano Forte, / Composed & Dedicated to / Mad<sup>lle</sup> Catherine Moncanoff, / By / John Field. / Ent. Sta. Hall. [rule] Price 2<sup>s</sup> / London, / Published by Cramer, Addison & Beale, / 201, Regent Street.

COLLATION : Title, verso blank. Advertisement, [1]. Music, pp. 2-5. Blank, [6].

FORMAT : Upright, engraved.

PLATE NUMBER : 1177 inside throughout.

COPY : B.M.

PUBLICATION DATE : The British Museum dates this 1830 but it is likely that it was not published before early in 1832 when Field was in London.

**55 A (a)** **VARIANT** : A reissue of the foregoing, being exactly the same but page [1] is a blank and the imprint reads – Cramer, Beale & Co / 201, Regent Street, & 67, Conduit Street. / and at / 167, North Street, Brighton. The only copy seen is in K.C.(R), and has a publisher's blind stamp date of 23.8.55. It could not have been issued prior to around that date owing to the imprint which agrees with that given by Humphries & Smith.

# 56

## NOCTURNE No. 11 (E flat)

*Dedicated to Madame d'Ignatioff, née Malzoff (French and English editions)*



- 56 A GERMAN EDITIONS 1833
- Onzième Nocturne / composé / pour le Pianoforte / par / John Field. /  
[rule] / Propriété des Editeurs. / [rule] / [on the left] Op. [on the right] Pr.  
10 Ggr.  
12½ Sgr. / Berlin, / chez Ad. Mt. Schlesinger, libraire et éditeur de musique.  
/ Paris, chez Maurice Schlesinger. / Enregistré dans l'Archive de l'Union.  
/ 1729
- COLLATION : Title, verso blank, [1-2]. Music, pp. 3-9. Blank, [10].  
FORMAT : Oblong, engraved.  
PLATE NUMBER : 1729 on title and inside throughout.  
COPIES : B.S.L. (destroyed). Schlesinger Archives, Berlin.  
PUBLICATION DATE : Hofmeister February 1833.
- 56 A (a) LATER EDITIONS : Schubert, Leipzig. c. 1869 judged by P.N. 4587. No. 11  
of 12 Nocturnes. Edited by Franz Liszt. Revised by E. Tausig. COPY :  
R.C.M.
- 56 A (b) Schubert, Leipzig. c. 1869 judged by P.N. 4607. No. 11 of 12 Nocturnes.  
Edited by Franz Liszt. Revised by K. Klauser.
- 56 A (c) Litolf, Brunswick. 1870. No. 11 of 17 Nocturnes. Edited by Louis  
Koehler and Louis Winkler. P.N. 2774. COPY : B.S.L.
- 56 A (d) Bote & Bock, Berlin. 1878 judged by P.N. 11747. No. 8 of 17 Nocturnes.  
Edited by R. Loeschhorn.
- 56 A (e) Peters, Leipzig. 1881 judged by P.N. 6515. No. 11 of 18 Nocturnes.  
Edited by Louis Koehler.
- 56 A (f) Breitkopf & Härtel, Leipzig. c. 1882 judged by P.N. 16095. No. 11 of  
18 Nocturnes. Edited by Carl Reinecke.
- 56 A (g) Steingräber, Leipzig. Hofmeister 1890. No. 11 of 17 Nocturnes and  
Cavatine "Reviens". Edited by Hugo Riemann. P.N. 398.

56 B FRENCH EDITIONS

1833

11<sup>me</sup> / Nocturne / pour le Piano composé / et dédié à / Madame d'Ignatioff née Malzoff / par / John Field. / Prop<sup>e</sup> de l'Ed<sup>r</sup> Pr: 5<sup>f</sup> / A Paris, Chez Maurice Schlesinger, R. Richelieu, 97. / Londres, Chez Mori et Lavenue Berlin, Chez A. M. Schlesinger.

COLLATION : Title, verso blank. Blank, [1]. Music, pp. 2-9. Blank, [10].

FORMAT : Upright, engraved.

PLATE NUMBER : 1323 inside throughout.

COPIES : B.M. R.C.M. (without "Prop<sup>e</sup> de l'Ed<sup>r</sup>" on title).

PUBLICATION DATE : Early 1833 judged by plate number.

NOTE : This also appeared in Année 6e of Schlesinger's Album des Pianistes which contained works by Chopin, Mendelssohn, etc., being exactly the same as the separate edition. COPY : A.T. (without "Prop<sup>e</sup> de l'Ed<sup>r</sup>" on title).

56 C ENGLISH EDITIONS

c. 1836

Onzième Nocturne / pour le / Piano Forte, / Dedié à / M<sup>me</sup> d'Ignatioff, / née Malzoff, / Par / John Field. / de S' Petersburg. / Propriete des Editeurs. / Ent. Sta. Hall. Price 2/6 / London, Published by Mori & Lavenue, 28, New Bond Street, / [rule] / Paris M. Schlesinger. Berlin A. M. Schlesinger.

COLLATION : Title, verso blank. Music, pp. 1-6.

FORMAT : Upright, engraved.

PLATE NUMBER : 3163 throughout.

COPY : B.M.

PUBLICATION DATE : The B.M. dates this ? 1838 but it was reviewed in the *Musical World* in December 1836.

56 c (a) LATER EDITIONS : Augener, London. 1872. No. 11 of 18 Nocturnes. Edited by Ernst Pauer. P.N. 11. 1s. 4d. COPY : B.M.

56 c (b) Augener, London. 1879. No. 11 of 18 Nocturnes. Edited by Ernst Pauer. P.N. 11. 2s. COPY : B.M.

AUSTRIAN EDITION

56 d (a) Universal-Edition, Vienna. 1901. No. 11 of 17 Nocturnes. Edited by Alph. Duvernoy. P.N. 61.

ITALIAN EDITIONS

56 e (a) Ricordi, Milan. 1925. No. 11 of Diciotto Notturmi. Edited by Ernesto Marciano. E.R. 529. COPY : M.C.

56 e (b) Ricordi, Milan. 1932. No. 24 in Vol. 8 of Antologia di Musica Antica e Moderna. Edited by G. Tagliapietra. E.R. 993. COPY : B.C.

# NOUVELLE FANTAISIE

## (G major)

*Dedicated to L'Empereur de Russie*



### 57 A GERMAN EDITIONS 1833

Nouvelle Fantaisie/ pour le/ Piano-Forte/ composée et dédiée/ à/ S.M. l'Empereur de Russie/ par/ John Field./ Propr. des Edit<sup>s</sup> – Enregistrée dans l'archive de l'Union. – Prix  $\frac{1}{2}$  Rth./ Berlin, chez Ad. Mt. Schlesinger, Unter den Linden No. 34./ Paris, chez Maurice Schlesinger, Rue de Richelieu, No. 97./ 1757

COLLATION : Title, verso blank, [1-2]. Music, pp. 3-10. Two blanks, [11-12].

FORMAT : Upright, engraved.

PLATE NUMBER : 1757 on title and inside throughout.

COPY : B.S.L.

PUBLICATION DATE : Elvers 1833. Hofmeister 1834.

57 A (a) LATER EDITION : Schlesinger, Berlin. Hofmeister 1845. Most probably a re-issue of the above. 15 Ngr. No copy seen.

### 57 B FRENCH EDITION 1833

Nouvelle Fantaisie/ Pour le Piano/ composée et dédié/ à/ S.M. l'Empereur de Russie,/ par/ John Field./ [on left] Prop<sup>e</sup> des Ed<sup>s</sup> [on right] Pr: 5<sup>f</sup>/ Paris, Chez Maurice Schlesinger, Rue de Richelieu, 97/ Londres, Chez Betts – Berlin, Chez A. M. Schlesinger/ M.S. 1355.

COLLATION : Title, verso blank. Music, pp. 1-8.

FORMAT : Upright, engraved.

PLATE NUMBER : 1355 on title and inside throughout.

COPIES : T.C.L. C.M.P.

PUBLICATION DATE : Early 1833 judged by plate number.

57 C

ENGLISH EDITION

c. 1833-4

A New/ Fantasia/ for the/ Piano Forte./ Composed & Arranged from the Subject of the/ Popular Melody of/ We Met,/ and most humbly Dedicated to his/ Imperial Majesty the/ Emperor of Russia, / by/ John Field./ of Petersburg./ Ent. Sta. Hall [rule] Price 3/-/ London,/ Published for the Proprietor of the "Songs of the Boudoir" by Betts, Royal Exchange./ Manufacturer of Violins, Violoncellos, Double Basses, & Spanish Guitars,/ Dealer in first rate Cremona Instruments & Importer of Roman Violin & Harp Strings.

COLLATION : Title, verso blank. Music, pp. 1-8. Publisher's Catalogue, verso blank, [9-10].

FORMAT : Upright, engraved.

PLATE NUMBER : None.

COPIES : C.M.P. Stanford University.

PUBLICATION DATE : The second of the two copies seen bore a presentation inscription from the Composer dated 1834.

# PIANO CONCERTO No. 7 (C minor)

*Dedicated to Mademoiselle d'Albini*

✻

**Allegro maestoso** ( $\text{♩} = 126$ )

*p* Timpani 125 bars to - - -

*solo* *fz* *Tr.* 8 - - -

**Lento** ( $\text{♩} = 108$ )

*Tr.* \*

**Allegro moderato** ( $\text{♩} = 80$ ) *solo*

Rondo 13 bars

In A.M.Z. on May 22nd, 1822, it was stated that Field played the first movement of this concerto at a concert in Moscow in March of that year but that the Adagio and Rondo had not yet been completed. Further, that he was paid 6,000 roubles as a fee.

The second movement of this Concerto was published separately a few months after the entire work by Breitkopf & Härtel as Nocturne No. 12 in company with Nocturne No. 13 (see 59) and had a plate number of the one following the Concerto. From then on it has always been published as Nocturne No. 12 by Peters, Breitkopf, Litolf, Steingräber, Universal and Ricordi in their collected editions of Nocturnes. By Schuberth, Augener and Schirmer as No. 14 and Bote & Bock as No. 13.

In Hofmeister for May 1835 the orchestral score appeared at a price of 4 Thlrs. but no copy has ever been seen or heard of. It is the only mention of any full score of a work by Field that I have ever seen.

EDITIONS WITH ACCOMPANIMENT PARTS

58 A GERMAN EDITIONS 1834

Septième / Concerto / pour le Pianoforte / avec Accompagnement de l'Orchestre / ou / avec Quatuor, ou pour Piano seul / composé et dédié / a Mademoiselle d'Albini / par / John Field. / Exécuted à Paris par l'Auteur. / [rule] / Propriété des Editeurs. / à Leipsic, chez Breitkopf & Härtel. – à Paris, chez Meissonnier. / Mosco, chez C. L. Lehnhold. – St Petersburg, chez M. Bernard / Prix: [with a bracket round these three lines] avec Orch. Rthlr. 4. – / avec Quat. „ 3. – / p. Piano seul. „ 1.16 Gr. / Enregistré dans les Archives de l'Union.

COLLATION : Title, [1]. Music, pp. 2-41. Blank, [42].

FORMAT : Upright, engraved.

PLATE NUMBER : 5569 inside throughout.

ACCOMPANIMENT PARTS : 18 consisting of Violino I, Violino II, Viola, Violoncello e Basso, Flauto I, Flauto II, Oboe I, Oboe II, Clarinetto I in B, Clarinetto II in B, Fagotto I, Fagotto II, Corno I, Corno II, Tromba I, Tromba II, Trombone di Basso, Timpani.

COPIES : B.M. (piano part). B.B.C. (piano and 18 parts). B.I.B. (piano and 18 parts). H.W.M. (piano part). G.d.M. (piano part). C.R.M. (piano part and 4 strings). B.S.M. (piano part). P.C. (piano part). B.S.L. (piano and 18 parts).

PUBLICATION DATE : Advertised in A.M.Z. in October 1834. Hofmeister May 1835.

58 A (a) LATER EDITION : Breitkopf & Härtel, Leipzig. They were still issuing the piano part in their Klavier-Bibliothek up to the last War, I believe.

EDITIONS WITHOUT ACCOMPANIMENT PARTS

58 B FRENCH EDITIONS 1834

Septième / Concerto / pour le / Piano Forte / dédié à Mademoiselle d'Albini / par / J. Field. / Exécuted à Paris par l'Auteur. / M.V. / Prix 12<sup>f</sup> / Paris, Chez J. Meissonnier, Edit<sup>r</sup> de Musique, / Rue Dauphine, 22. / Leipzig, chez Breitkopf et Härtel. / Propriété des Editeurs. / J.M. 715.

COLLATION : Title, verso blank. Blank, [1], pp. 2-41. Blank, [42].

FORMAT : Upright, engraved.

COPIES : B.M. B.N. C.M.P. (2 copies).

PLATE NUMBER : 715 on title and inside throughout.

PUBLICATION DATE : Dated December 1834 by C.M.P. Reviewed in the *Gazette Musicale* on January 4th, 1835.

NOTE : There were no accompaniment parts, either orchestral or for quartet, with this edition.

58 B (a) LATER EDITION : Schonenberger, Paris. 10<sup>e</sup> Volume des Oeuvres Choies de Field et Ries. P.N. 1244. 7 frs. COPY : C.M.P.

RUSSIAN EDITION

58 c (a) Jurgenson, Moscow. Edition avec la changement et le doigter de l'Auteur, revue par son élève A. Dubuque. COPY : L.L.M.



58 Manuscript of the Piano Concerto No. 7 (first page)  
*In the possession of the Conservatoire de Musique, Paris*

Manuscrit de la 7<sup>e</sup> Symphonie, page 1

Ensemble des changements de 7<sup>e</sup> Symphonie

7 5 5

mesures pour page 17

Donner l'air ce concerto avec accoustique  
 d'ensemble de quatre-vingt-cinq et les  
 premiers violons 1<sup>er</sup> et 2<sup>e</sup> violons alto et ténor  
 En 7<sup>e</sup> Violon En position des ventres instruments  
 à vent. En position flûte clarin. avec la 7<sup>e</sup>  
 Violon. Violon. Cor a basset. Alto

PLATE No. 9

58 Manuscript of the Piano Concerto No. 7 (last page)  
 In the possession of the Conservatoire de Musique, Paris

## *Piano Concerto No. 7*

### SECOND MOVEMENT – SEPARATE EDITIONS

#### FRENCH EDITION

- 58 D (a) Meissonnier, Paris. December 1834. Nocturne No. 12 (with No. 13 (see 59 A)). P.N. 716. 4 f.50. COPIES : B.M. B.N. C.M.P.

#### GERMAN EDITIONS

- 58 E (a) Breitkopf & Härtel, Leipzig. Advertised in A.M.Z. in February 1835. Hofmeister February 1835. Nocturne No. 12 (with No. 13 (see 59 B)). P.N. 5570. 8 Gr. COPY : B.S.L.
- 58 E (b) Schubert, Leipzig. c. 1869 judged by P.N. 4702. No. 14 of 18 Nocturnes. COPY : R.C.M.
- 58 E (c) Litloff, Brunswick. 1870. No. 12 of 17 Nocturnes. Edited by Louis Koehler and Louis Winkler. P.N. 2774. COPY : B.S.L.
- 58 E (d) Bote & Bock, Berlin. 1878 judged by P.N. 11752. No. 13 of 17 Nocturnes. Edited by A. Loeschhorn.
- 58 E (e) Peters, Leipzig. 1881 judged by P.N. 6515. No. 12 of 18 Nocturnes. Edited by Louis Koehler.
- 58 E (f) Breitkopf & Härtel, Leipzig. c. 1882 judged by P.N. 16095. No. 12 of 18 Nocturnes. Edited by Carl Reinecke.
- 58 E (g) Steingraber, Leipzig. Hofmeister 1890. No. 12 of 17 Nocturnes and Cavatine "Reviens". Edited by Hugo Riemann. P.N. 398.

#### ENGLISH EDITIONS

- 58 F (a) Aldridge, London. B.M. dates this ? 1840. Etude in G major. No. 4 of 11 Studies and Characteristic Pieces. No P.N. 1s. 6d. COPY : B.M.
- 58 F (b) Augener, London. 1872. No. 14 of 18 Nocturnes. Edited by Ernst Pauer. P.N. 11. 1s. 4d. COPY : B.M.
- 58 F (c) Augener, London. 1879. No. 14 of 18 Nocturnes. Edited by Ernst Pauer. P.N. 11. 2s. COPY : B.M.

#### AUSTRIAN EDITION

- 58 G (a) Universal-Edition, Vienna. 1901. No. 12 of 17 Nocturnes. Edited by Alph. Duvernoy. P.N. 61.

#### ITALIAN EDITIONS

- 58 H (a) Ricordi, Milan. 1902. No. 6 of Sette Notturmi. Edited by Ernesto Marciano. P.N. 104363. COPY : M.C.
- 58 H (b) Ricordi, Milan. 1925. No. 12 of Diciotto Notturmi. Edited by Ernesto Marciano. E.R. 529. COPY : M.C.

# 59

## NOCTURNE No. 13

(D minor)

*Dedicated to the Mademoiselles Pismersky*



### 59 A FRENCH EDITIONS 1834

Douzième / et Treizième / Nocturne / pour le / Piano Forte / dédiés à Mesdemoiselles Pismersky / Par / J. Field. / Prix 4<sup>f</sup> 50. / Paris, Chez J. Meissonnier, Editr de Musique. / Rue Dauphine, 22. / Leipzig, chez Breitkopf et Hartel. / Propr<sup>s</sup> des Editeurs. / J.M. 716.

COLLATION : Title, verso blank. Blank, [1]. Music, pp. 2-7. Blank, [8].

FORMAT : Upright, engraved.

PLATE NUMBER : 716 on title and inside throughout.

COPIES : B.M. B.N. C.M.P.

PUBLICATION DATE : Copy in C.M.P. marked "Déposé Xbre 1834". Reviewed in the *Gazette Musicale* in January 1835.

NOTE : The Nocturne No. 12 published with it was the second movement of Concerto No. 7 (see 58 D (a)).

### 59 A (a) LATER EDITION : Richault, Paris. Supplément au *Journal de Musique*, September 4th, 1880. COPY : C.M.P.

### 59 B GERMAN EDITIONS 1835

Douzième et Treizième / Nocturne / Pour le Piano-forte / dédiées / à / Mademoiselle Pismersky / par / John Field. / [rule] / Propriété des Editeurs. / [rule] / à Leipsic, chez Breitkopf & Härtel. / à Paris, chez J. Meissonnier. / Pr. 8 Gr. / Enregistré aux Archives de l'Union.

COLLATION : Title, [1]. Music, pp. 2-7. Blank, [8].

FORMAT : Upright, engraved.

PLATE NUMBER : 5570 inside throughout.

COPY : B.S.L.

## *Nocturne No. 13*

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PUBLICATION DATE : Advertised in A.M.Z. in February 1835. Hofmeister February 1835.

NOTE : Like the French edition the Nocturne No. 12 published with it was the second movement of Concerto No. 7 (see 58 E (a)).

- 59 B (a) LATER EDITIONS : Schubert, Leipzig. c. 1869 judged by P.N. 4703. No. 15 of 18 Nocturnes – "Lied ohne Worte". COPY : R.C.M.
- 59 B (b) Litolf, Brunswick. 1870. No. 13 of 17 Nocturnes. Edited by Louis Koehler and Louis Winkler. P.N. 2774. COPY : B.S.L.
- 59 B (c) Bote & Bock, Berlin. 1878 judged by P.N. 11753. No. 14 of 17 Nocturnes. Edited by A. Loeschhorn.
- 59 B (d) Peters, Leipzig. 1881 judged by P.N. 6515. No. 13 of 18 Nocturnes. Edited by Louis Koehler.
- 59 B (e) Breitkopf & Härtel, Leipzig. c. 1882 judged by P.N. 16095. No. 13 of 18 Nocturnes. Edited by Carl Reinecke.
- 59 B (f) Steingraber, Leipzig. Hofmeister 1890. No. 13 of 17 Nocturnes and Cavatine "Reviens". Edited by Hugo Riemann. P.N. 398.
- 59 B (g) Breitkopf & Härtel, Leipzig. No. 73 in Vol. 3 of *Perles Musicales*. No P.N. B. & H. No. 370. COPIES : R.M.L. M.L.G.

### ENGLISH EDITIONS

- 59 C (a) Augener, London. 1872. No. 15 of 18 Nocturnes. Edited by Ernst Pauer. P.N. 11. 1s. 4d. COPY : B.M.
- 59 C (b) Augener, London. 1879. No. 15 of 18 Nocturnes. Edited by Ernst Pauer. P.N. 11. 2s. COPY : B.M.
- 59 C (c) Cocks, London. 1890. Nocturne in D minor. No. 17 in *Classical Music*. Edited by Adolphe Schloesser. P.N. 18439. 2s. 6d. COPY : B.L.O.
- 59 C (d) Augener, London. 1919. P.N. 13039. 1s. COPY : B.M.

### AUSTRIAN EDITION

- 59 D (a) Universal-Edition, Vienna. 1901. No. 13 of 17 Nocturnes. Edited by Alph. Duvernoy. P.N. 61.

### ITALIAN EDITIONS

- 59 E (a) Ricordi, Milan. 1902. No. 2 of *Sette Notturmi*. Edited by Ernesto Marciano. P.N. 104363. COPY : M.C.
- 59 E (b) Ricordi, Milan. 1925. No. 13 of *Diciotto Notturmi*. Edited by Ernesto Marciano. E.R. 529. COPY : M.C.

### RUSSIAN EDITION

- 59 F (a) Jurgenson, Moscow. COPY : L.L.M.

# NOCTURNE No. 14

## (C major)

*Dedicated to Madame la Princesse de Galitzen, née Suvoroff*



### 60 A FRENCH EDITION 1836

14<sup>e</sup> / Nocturne / Pour le Piano / Composé et Dédié à son Excellence / Madame la Princesse de Galitzen, / née Suvoroff. / par / John Field. / Prix: 4<sup>f</sup> 50<sup>c</sup> / Propriété des Editeurs. / A Paris, chez Richault, Editeur et M<sup>d</sup> de Musique, Boulevard Poissonnière N<sup>o</sup> 16, au 1<sup>er</sup> / A Vienne, chez Diabelli et C<sup>ie</sup> [rule] A Moscou, chez C. L. Lehnhold. / A S<sup>t</sup> Petersburg, chez F. Stoltz. / [rule] A Londres, chez G. Metzler. / 2412.R.

COLLATION : Title, verso blank. Blank, [1]. Music, pp. 2-9. Blank, [10].

FORMAT : Upright, engraved.

PLATE NUMBER : 2412 on title and inside throughout.

COPIES : B.N. C.M.P.

PUBLICATION DATE : Copy in C.M.P. marked "Déposé Janvier 1836". Advertised in the *Bibliographie de la France* on February 6th, 1836.

NOTE : The St. Petersburg agent was really Holtz.

### 60 B AUSTRIAN EDITIONS 1836

14<sup>me</sup> / Nocturne / pour le / Piano-Forte / composé et dédié / à son Excellence / Madame la Princesse de Galitzen / née Suvoroff / par / John Field. / [rule] / Propriété des Editeurs. / Enregistré dans l'archive de l'union. / [rule] / [on left] N<sup>o</sup> 5667. [on right] Pr. – 45x C.M. / Vienne, chez A. Diabelli et Comp. / Graben N<sup>o</sup> 1133. / Paris chez S. Richault. Moscou chez C. L. Lehnhold. / S<sup>t</sup> Petersburg chez F. Holtz. Londres chez G. Metzler.

COLLATION : Title, verso blank, [1-2]. Blank, [3]. Music, pp. 4-11. Blank, [12].

FORMAT : Upright, engraved.

PLATE NUMBER : 5667 on title and inside throughout.

COPIES : B.M. G.d.M. B.S.L. V.C.

PUBLICATION DATE : Advertised in A.M.Z. in April 1836. Hofmeister May 1836.

60 B (a) LATER EDITION : Universal-Edition, Vienna. 1901. No. 14 of 17 Nocturnes. Edited by Alph. Duvernoy. P.N. 61.

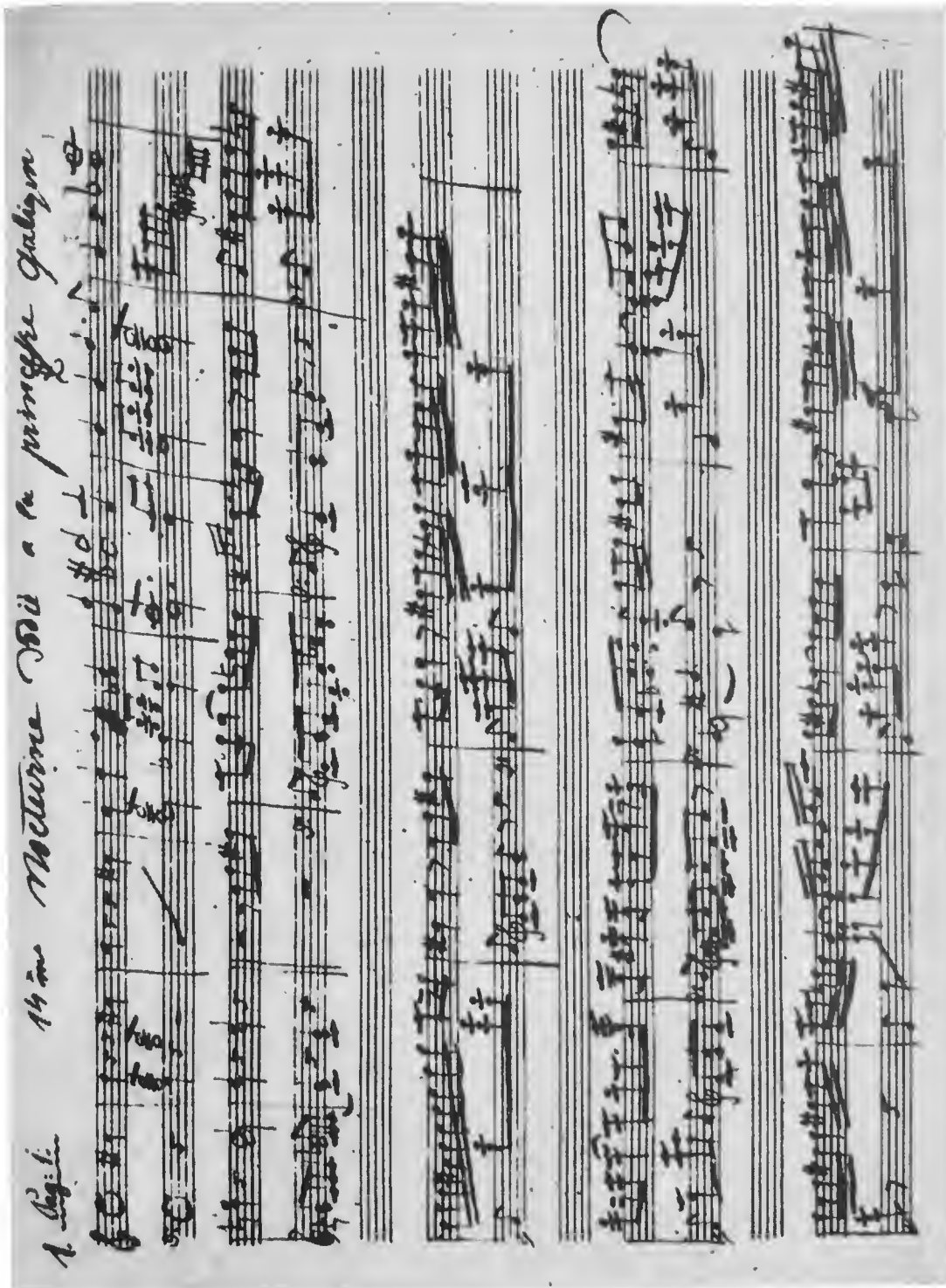


PLATE No. 10

60 Manuscript of the Nocturne No. 14. First draft  
In the possession of the Deutsche Staatsbibliothek, Berlin





## *Nocturne No. 14*

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### GERMAN EDITIONS

- 60 c (a) Schuberth, Leipzig. c. 1869 judged by P.N. 4704. No. 16 of 18 Nocturnes. COPY : R.C.M.
- 60 c (b) Litloff, Brunswick. 1870. No. 14 of 17 Nocturnes. Edited by Louis Koehler and Louis Winkler. P.N. 2774. COPY : B.S.L.
- 60 c (c) Bote & Bock, Berlin. 1878 judged by P.N. 11754. No. 15 of 17 Nocturnes. Edited by A. Loeschhorn.
- 60 c (d) Peters, Leipzig. 1881 judged by P.N. 6515. No. 14 of 18 Nocturnes. Edited by Louis Koehler.
- 60 c (e) Breitkopf & Härtel, Leipzig. c. 1882 judged by P.N. 16095. No. 14 of 18 Nocturnes. Edited by Carl Reinecke.
- 60 c (f) Steingräber, Leipzig. Hofmeister 1890. No. 14 of 17 Nocturnes and Cavatine "Reviens". Edited by Hugo Riemann. P.N. 398.

### ENGLISH EDITIONS

- 60 D (a) Augener, London. 1872. No. 16 of 18 Nocturnes. Edited by Ernst Pauer. P.N. 11. 1s. 4d. COPY : B.M.
- 60 D (b) Augener, London. 1879. No. 16 of 18 Nocturnes. Edited by Ernst Pauer. P.N. 11. 2s. COPY : B.M.

### ITALIAN EDITIONS

- 60 E (a) Ricordi, Milan. 1925. No. 14 of Diciotto Notturmi. Edited by Ernesto Marciano. E.R. 529. COPY : M.C.
- 60 E (b) Ricordi, Milan. 1932. No. 25 in Vol. 8 of *Antologia di Musica Antica e Moderna*. Edited by G. Tagliapietra. E.R. 993. COPY : B.C.

# 61

## NOCTURNE No. 15 (C major)

*Dedicated to Madame la Princesse de Galitzen, née Suvoroff*



### 61 A

#### FRENCH EDITION

1836

Quinzième / Nocturne / Pour le Piano / Composé et Dédié à Son Excellence / Madame la Princesse de Galitzen / née Suvoroff. / par / John Field / Prix: 3<sup>f</sup> / Propriété des Editeurs. / A Paris, chez Richault, Editeur et M<sup>d</sup> de Musique, Boulevard Poissonnière N<sup>o</sup> 16, au Premier. / A Vienne, chez Diabelli et C<sup>ie</sup> [rule] A Moscou, chez C. L. Lehnhold. / A St<sup>t</sup> Petersburg, Chez F. Stoltz. [rule] A Londres, chez G. Metzler. / 2413.R.

COLLATION : Title, verso blank. Blank, [1]. Music, pp. 2-5. Blank, [6].

FORMAT : Upright, engraved.

PLATE NUMBER : 2413 on title and inside throughout.

COPIES : B.N. C.M.P.

PUBLICATION DATE : Advertised in the *Bibliographie de la France* on February 6th, 1836.

NOTE : The St. Petersburg agent was really Holtz.

### 61 B

#### AUSTRIAN EDITIONS

1836

15<sup>me</sup> / Nocturne / pour le / Piano-Forte / composé par / John Field. / Propriété des Editeurs. / Enregistré dans l'archive de l'union. / [ornamental rule] / Vienne, / N<sup>o</sup> 5668. chez Ant. Diabelli et Comp. Pr. – 30x C.M. / Graben N<sup>o</sup> 1133. / Paris, chez S. Richault. Moscou, chez C. L. Lehnhold. / St<sup>t</sup> Petersburg, chez F. Holtz. Londres chez G. Metzler

COLLATION : Title, verso blank, [1-2]. Blank, [3]. Music, pp. 4-7. Blank, [8].

FORMAT : Upright, engraved.

PLATE NUMBER : 5668 on title and inside throughout.

COPIES : B.M. G.d.M. B.S.L.

PUBLICATION DATE : Advertised in A.M.Z. in April 1836. Hofmeister May 1836.

### 61 B (a)

LATER EDITION : Universal-Edition, Vienna. 1901. No. 15 of 17 Nocturnes. Edited by Alph. Duvernoy. P.N. 61.

## Nocturne No. 15

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### GERMAN EDITIONS

- 61 c (a) Schubert, Leipzig. c. 1869 judged by P.N. 4705. No. 17 of 18 Nocturnes.  
COPY : R.C.M.
- 61 c (b) Litloff, Brunswick. 1870. No. 15 of 17 Nocturnes. Edited by Louis Koehler  
and Louis Winkler. P.N. 2774. COPY : B.S.L.
- 61 c (c) Bote & Bock, Berlin. 1878 judged by P.N. 11751. No. 12 of 17 Nocturnes.  
Edited by A. Loeschhorn.
- 61 c (d) Peters, Leipzig. 1881 judged by P.N. 6515. No. 15 of 18 Nocturnes. Edited  
by Louis Koehler.
- 61 c (e) Breitkopf & Härtel, Leipzig. c. 1882 judged by P.N. 16095. No. 15 of 18 Nocturnes.  
Edited by Carl Reinecke.
- 61 c (f) Steingraber, Leipzig. Hofmeister 1890. No. 15 of 17 Nocturnes and Cavatine  
"Reviens". Edited by Hugo Riemann. P.N. 398.

### ENGLISH EDITIONS

- 61 D (a) Augener, London. 1872. No. 17 of 18 Nocturnes. Edited by Ernst Pauer.  
P.N. 11. 1s. 4d. COPY : B.M.
- 61 D (b) Augener, London. 1879. No. 17 of 18 Nocturnes. Edited by Ernst Pauer.  
P.N. 11. 2s. COPY : B.M.

### ITALIAN EDITION

- 61 E (a) Ricordi, Milan. 1925. No. 15 of Diciotto Notturmi. Edited by Ernesto Marciano.  
E.R. 529. COPY : M.C.

# 62

## NOCTURNE No. 16 — QUINTET (F major)

*Dedicated to Madame la Princesse de Galitzen, née Suvoroff*



### EDITIONS WITH ACCOMPANIMENT PARTS

#### 62 A FRENCH EDITION 1836

16<sup>e</sup> / Nocturne / pour le / Piano-Forte / avec Accomp<sup>t</sup> de deux Violons, Alto et Basse ad libitum. / Composé et Dédié / à S.E. Madame la Princesse de Galitzen, / née Suvoroff. / Par / John Field. / Prix: 3<sup>f</sup> / A Paris, chez Richault, Editeur et M<sup>d</sup> de Musique, Boulevard Poissonnière N<sup>o</sup> 16, au Premier. / A Vienne, chez Diabelli et C<sup>ie</sup> [rule] A Moscou, chez C. L. Lehnhold. / A S<sup>t</sup> Petersburg, Chez F. Stoltz. [rule] A Londres, chez G. Metzler. / Propriété des Editeurs. / 2414.R.

COLLATION : Title, verso blank. 4 accompaniment parts on pp. 1-2. Piano part, pp. 3-5. Blank, [6].

FORMAT : Upright, engraved.

PLATE NUMBER : 2414 on title and inside throughout.

COPIES : B.N. C.M.P.

PUBLICATION DATE : Advertised in the *Bibliographie de la France* on February 6th, 1836.

NOTE : The St. Petersburg agent was really Holtz.

#### 62 B AUSTRIAN EDITIONS 1836

16<sup>me</sup> / Nocturne / pour le / Piano-Forte / [in a surrounding rule] avec accomp. de Quatuor ad libitum / composé / par / John Field. / [rule] / Propriété des Editeurs. / Enregistré dans l'Archive de l'Union. / [rule] / Vienne, / N<sup>o</sup> 5669. chez Ant. Diabelli et Comp. Pr. — 30x C.M. / Graben N<sup>o</sup> 1133. / [rule] / Paris, chez S. Richault. Moscou, chez C. L. Lehnhold. / S<sup>t</sup> Petersburg, chez F. Holtz. Londres, chez G. Metzler.

## *Nocturne No. 16 – Quintet*

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COLLATION : Title, verso blank. 4 accompaniment parts on pp. 1-2. Piano part, pp. 3-5. Blank, [6].

FORMAT : Upright, engraved.

PLATE NUMBER : 5669 on title and inside throughout.

COPIES : B.M. K.C.(R). G.d.M. (piano part). B.S.L.

PUBLICATION DATE : Advertised in A.M.Z. in April 1836. Hofmeister May 1836.

- 62 B (a) LATER EDITION : Universal-Edition, Vienna. 1901. No. 16 of 17 Nocturnes. Edited by Alph. Duvernoy. P.N. 61.

### EDITIONS WITHOUT ACCOMPANIMENT PARTS

#### GERMAN EDITIONS

- 62 c (a) Schuberth, Leipzig. c. 1869 judged by P.N. 4706. No. 18 of 18 Nocturnes. COPY : R.C.M.
- 62 c (b) Litloff, Brunswick. 1870. No. 16 of 17 Nocturnes. Edited by Louis Koehler and Louis Winkler. P.N. 2774. COPY : B.S.L.
- 62 c (c) Bote & Bock, Berlin. 1878 judged by P.N. 11755. No. 16 of 17 Nocturnes. Edited by A. Loeschhorn.
- 62 c (d) Peters, Leipzig. 1881 judged by P.N. 6515. No. 16 of 18 Nocturnes. Edited by Louis Koehler.
- 62 c (e) Breitkopf & Härtel, Leipzig. c. 1882 judged by P.N. 16095. No. 16 of 18 Nocturnes. Edited by Carl Reinecke.
- 62 c (f) Steingräber, Leipzig. Hofmeister 1890. No. 16 of 17 Nocturnes and Cavatine "Reviens". Edited by Hugo Riemann. P.N. 398.

#### ENGLISH EDITIONS

- 62 D (a) Augener, London. 1872. No. 18 of 18 Nocturnes. Edited by Ernst Pauer. P.N. 11. 1s. 4d. COPY : B.M.
- 62 D (b) Boosey, London. 1877. No. 10 of 10 Nocturnes. Edited by George Forbes. No P.N. 1s. COPY : B.M.
- 62 D (c) Augener, London. 1879. No. 18 of 18 Nocturnes. Edited by Ernst Pauer. P.N. 11. 2s. COPY : B.M.

#### ITALIAN EDITION

- 62 E (a) Ricordi, Milan. 1925. No. 16 of Diciotto Notturmi. Edited by Ernesto Marciano. E.R. 529. COPY : M.C.

# POSTHUMOUS PUBLICATIONS

63

## NOCTURNE

(B flat)

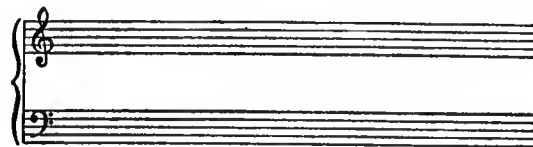


63 A

This was published in a Russian Musical Magazine without title-page or any indication of publisher or date. The heading of the first page of music reads – N° 1. / Nocturne for Pianoforte by J. Field. – in Russian. This copy is in the State Library, Leningrad, and I have been supplied with a photo of the first page consisting of 24 bars. How many it extended to is unknown to me or how many other works – if any – were contained in the volume but it consisted of a total of 32 pages. It was upright and engraved.

64

## ANDANTE INÉDIT



64 A

RUSSIAN EDITIONS

c. 1852

There was announced in the 1852 number of Hofmeister an edition of this unknown work by Bernard of St. Petersburg. In brackets after Bernard's name appears – Cranz, Hamburg. The price was 15 Ngr. No copy has been found.

64 A (a)

I have been informed by the Lenin Library of Moscow that Jurgenson also published an edition but again no copy has been seen.



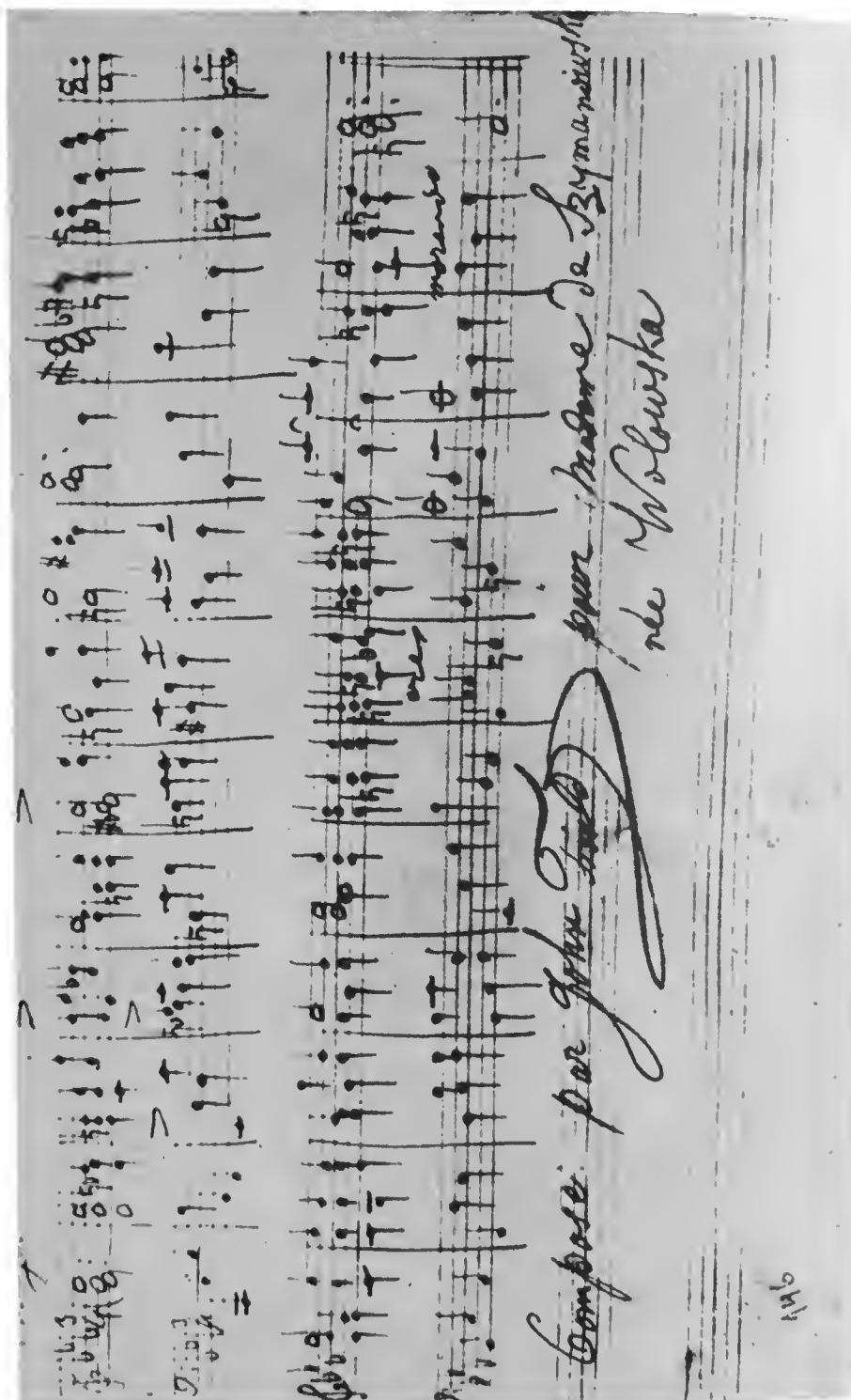


PLATE NO. 12

Manuscript of a Largo

In the possession of the Bibliothèque Polonaise, Paris



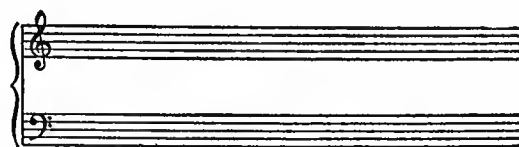
## *Posthumous Publications*

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Professor Yuri Keldish in a list of Russian editions published by Jurgenson included the following three items of which I have been unable to find copies.

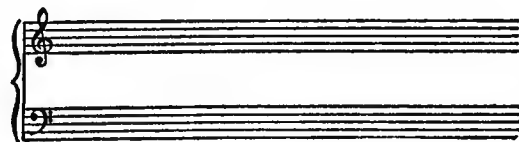
### 65

**65 A** PASTORALE, d'après le manuscrit original de son élève Reinhardt



### 66

**66 A** NOCTURNE – Dernière pensée



### 67

**67 A** 88 PASSAGES – Doigtées par lui même

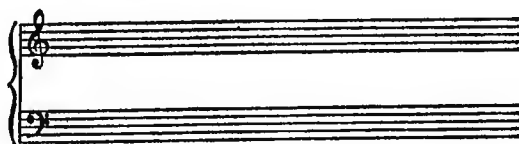






PLATE NO. 13

Field's Tombstone in the Foot-Hills Cemetery, Moscow



## APPENDICES



## Appendix A



### LIST OF MANUSCRIPTS AND LETTERS

This, unfortunately, must be set down as the most unsatisfactory record that has ever been compiled of the manuscripts of any well-known composer. Only five or six really important ones have been discovered, the remaining ones (16) being little more than fragments and the autograph letters comprise a mere ten. I have thus been reduced to padding out the list by the addition of more or less contemporary manuscript copies! It is exasperating to think of what must surely lie in Russia and about which I have not been vouchsafed any information whatsoever. Interesting too it is to speculate on the present whereabouts of the manuscript of Piano Concerto No. 7 which, when reviewing, Robert Schumann stated was lying in front of him.

#### ORIGINAL MANUSCRIPTS

(including printed music with corrections by Field)

#### CONSERVATOIRE DE MUSIQUE, PARIS

PIANO CONCERTO NO. 7. 34 cms. by 25½ cms. oblong. The full orchestral score on 165 numbered pages, followed by 16 pp. of alternatives, sketches, etc. Contemporary binding (see 58 and Illustrations Nos. 8 and 9).

#### DEUTSCHE STAATSBIBLIOTHEK, BERLIN

"XIV<sup>me</sup> NOCTURNE POUR LE PIANOFORTE composé e dédié a la Princesse Galizin par John Field." 184 bars on 10 numbered pages, oblong. At the end there is a certificate in German signed by Aloys Fuchs – "Composed by Mr. John Field at Vienna in the 'Gasthof bei den 3 Kronen auf der Wieden' in the month of August 1835, for my collection of autographs. Received from the composer on August 13th, 1835".

This appears to be the first draft of this work, the second manuscript being in the Gesellschaft der Musikfreunde, Vienna. This does not agree with either the Richault or Diabelli earliest editions; some passages are entirely different and there are a great many divergencies of phrasing, ornaments and harmonic changes (see 60 and Illustration No. 10).

#### GESELLSCHAFT DER MUSIKFREUNDE, VIENNA

1. "14<sup>me</sup> NOCTURNE de J. Field pour le Piano Forte Composé et dédié à son Excellence Madame La Princesse de Galitzin née Suvanoff par l'Auteur". 29 cms. by 22½ cms. upright. 134 bars on 8 pages, but one leaf containing bars 21-60 is missing and not included. On the title-page there is a certificate in German, signed by Aloys Fuchs with his seal – "This manuscript is certified by me to be original and in the hand of the well-known pianist John Field. Aloys Fuchs, Member of the Hofkapelle in Vienna, August 26th, 1848". There appears to be no doubt that this is Field's second and definitive version; the first one is in the Berlin State Library and it is ten bars longer. The title-page looks as if it was written out by the printer and the music agrees, save for some minor alterations, with the earliest editions of Richault and Diabelli (see 60 and Illustration No. 11).

2. "TERZENÜBUNG." 31 cms. by 24 cms, upright. On 6 pages, watermarked 1822. On the title-page there is a certificate in German, signed by J. C. Kessler – "Manuscript by John Field written for his pupil Madame Caspari in Breslau and received on April 6th, 1834". This is an exercise for playing thirds, with fingering throughout. I cannot trace its publication.

## Appendix A

### LEO LIEPMANNSOHN, BERLIN

1. "ALLEGRETTO." For Piano. One page, oblong, containing 7 bars, dated September 7th, 1830. No. 231 in their Auction Catalogue No. 53, on March 8th, 1929.

2. NOCTURNE No. 5 in B flat major. In the Auction Catalogue, No. 56, of Autographs, held on November 15th, 1929, there appeared as Item 63 an arrangement of this work with orchestral accompaniment, the piano part being in a copyist's hand but the scoring for strings, 2 clarinets, 2 horns and 2 bassoons being in Field's hand. 12 pages, upright, but a part of the first page, containing the first eleven bars was missing. The manuscript came from the collection of Clara Schumann who wrote herself - "Field's Handschrift". No publication of this has been traced. The manuscript was bought by Liepmannsohn and it is probable that it is now in the New York Public Library, for under No. 788 in the "Census of Autograph Music Manuscripts of European Composers in American Libraries" (Philadelphia University Press, 1953), compiled by Otto E. Albrecht, there appears "Nocturne No. 5 in B flat. Arrangement for piano and orchestra. Orchestral accompaniment in Field's hand, original piano part in another hand". The provenance is attributed to Hugo Riesenfeld and no mention is made of Clara Schumann. It consists of 13 pp. measuring 34 cms. by 25 cms.

### BIBLIOTHÈQUE POLONAISE, PARIS

"LARGO - Composé par John Field pour Madame de Szymanowska, née Wolowska." 20.25 cms. by 11.5 cms., oblong. One page containing 23 bars. Unpublished but reproduced as No. 973 on page 75 of the facsimile Musical Album, edited by Joseph and Maria Mirsky and published in Warsaw in 1953. This Album was kept by the celebrated pianist, Maria Szymanowska (1790-1831) and passed on her death to her daughter, Céline Mickiewicz, after which it went to the Musée Mickiewicz located in its present place (see Illustration No. 12).

"PASTORALE." 20 cms. by 6.5 cms., oblong. One page containing 3½ bars, signed "J. Field, Moscow 20, 1824". No. 891 in the Musical Album, kept by Céline Mickiewicz.

"PHRASE MUSICALE." 19.5 cms. by 12 cms., oblong. One page containing 8 bars, signed "votre ami, J. Field". No. 892 in the Musical Album, kept by Céline Mickiewicz.

### BRITISH MUSEUM, LONDON

See Sotheby, Wilkinson & Hodgc Sale, May 21st, 1917.

### SOTHEBY, WILKINSON & HODGE, LONDON

*W. H. Cummings Sale Catalogue, May 21st, 1917*

1. Lot No. 669. "CONCERTO POUR LE PIANOFORTE avec Accompagnement de Grand Orchestre, etc. 6 items in one volume, half calf, MS. notes and alterations in the handwriting of the composer." Bought by Messrs. Ellis for six shillings (!) and catalogued by them (somewhat reasonably even for those days) for two guineas, it was purchased by E. H. W. Meyerstein who inscribed his name with a date of October 25th, 1928. It also bears the Cummings bookplate and a note in his hand as well as the cutting from Ellis's Catalogue. This volume, consisting of the first five Piano Concertos and the Quintetto, was bequeathed to the British Museum where it may be seen in the Department of Manuscripts. Comical faces are drawn in several places, one being marked Cimador ! (see 34, 27, 31, 32, 28 and 39).

2. Lot No. 670. "COMPOSITIONS FOR PIANO, Manuscript, in the handwriting of the composer, half bound, Sæc. XVIII ; Fantaisie, MS. corrections by the composer, n.d. ; etc. folio. (3)." This was purchased by Messrs. Stevens & Brown for Ten Guineas and is obviously the manuscript of the 4-hands Andante (Albrecht's Census No. 784) and the three printed items with Field's corrections which will be found listed under the Library of Congress holdings, 2 and 3.



## Appendix A

### SOTHEBY & Co., LONDON

*Arthur F. Hill Sale Catalogue, June 17th, 1947. Lot No. 284*

A bound-up volume, 28.5 cms. by 20.7 cms., which was bought by Messrs. Stevens & Brown for £125 and is now in the Memorial Library of Music, Stanford University, California. It contained the following items :-

1. NOCTURNE No. 5. 2½ pages, oblong. "Presented to Prince Dolgorouki by Robt. Müller Naples 26th Jany 1840". It is No. 323 in the Stanford Catalogue where it has "L'Incendie par l'Orage" incorrectly tacked on to the title, that being the title which Field gave to Concerto No. 5. No. 787 in Albrecht's Census. The first page was reproduced as Illustration XIV in the Sale Catalogue.
2. FRAGMENT OF 31 BARS. 1 page, oblong. "Composed by John Field (aged 12 years) and given to me by him, in the presence of Mr. Clementi, in the year 1796. H. Alpe. This fragment was merely intended as a specimen of his musical powers at that early age, and I believe was never published or completed." There is a note by Arthur Hill to the effect that he received it from Mrs. Sconce of Kensington, who was the granddaughter of Mrs. Alpe of Norfolk, for whom it was written. No. 324 of the Stanford Catalogue. Not in Albrecht.
3. See under A.L.S. - Sotheby's Arthur F. Hill Sale.

*Sale Catalogue, December 8th, 1959. Lot No. 318*

MUSICAL ALBUM OF IGNAZ MOSCHELES. 8 bars, signed and dated September 1831, being a version of the Rondo from the Piano Concerto No. 5. This agrees with the Collard & Collard version published early in 1832 (see 39 K (b)). The album contained many other items by composers and authors.

### LIBRARY OF CONGRESS, WASHINGTON, D.C.

1. TEN COMPOSITIONS FOR PIANO. 61 pp. No. 785 in Albrecht's Census.
  1. Preludio in C minor - unidentified work of 8 bars.
  2. Rondeau in E flat - Concerto No. 4.
  3. Air Ecossais - Concerto No. 1.
  4. Allegro - Concerto No. 1.
  5. Rondeau. Allegro Vivace - Concerto No. 1.
  6. Poco Adagio in E flat - Concerto No. 2.
  7. Rondo - Concerto No. 2.
  8. Adagio - Concerto No. 5.
  9. Rondeau Allegro - Concerto No. 5.
  10. Serenade in B flat. First draft of Nocturne No. 5.
2. L'ANDANTE POUR LE PIANOFORTE à quatre mains. No. 784 in Albrecht's Census. The complete manuscript (65 bars) on 3 pages, oblong (see 11). A curious note on the title-page in the same hand adds "tiré de la gazette musicale" which suggests that this MS. is not in Field's hand at all for search in the *Gazette Musicale* from its inception in 1835 until 1880 has not revealed its publication there. Copies have been examined both in the Bibliothèque Nationale and the Paris Conservatoire. Anyway, why should Field copy it out from a printed copy? It is worthy of mention that the periodical is written out without capitals and so may not have been intended to mean the *Gazette Musicale* but was merely used as referring to some periodical or other like the *Allgemeine Musikalische Zeitung* in which it actually did appear in 1812. Again one asks the question why Field copied it out after publication but of course that is possible. If he did, however, it cannot have been his first and original manuscript made prior to publication. The Library of Congress, I must add, only claims that it is "apparently in Field's hand".
3. FANTAISIE SUR L'ANDANTE DE MARTINI. Simrock, Bonn.  
POLONAISE EN RONDEAU. Dalmas, St. Pétersbourg.  
RONDEAU AVEC ACCOMPAGNEMENT. Dalmas, St. Pétersbourg.

## Appendix A

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These three printed copies, from the W. H. Cummings Library, bear corrections and alterations in Field's hand. The first carries a note in the hand of Lady James Murray – "the corrections and alterations in this piece were made by Field's own hand" (see 15 A (d), 21 A and 18 A).

### PUBLIC LIBRARY, NEW YORK

1. DUETS. 71 pp. No. 786 in Albrecht's Census. A collection of contemporary songs arranged for 4 hands and melodies with texts in other hands. The volume *may* include some original 4 hands compositions by the very young composer [aged 7]. On the fly-leaf there appears, probably in his father's hand: "John Field, junr. 1789".

2. See Liepmannsohn Sale, November 15th, 1929.

### STANFORD UNIVERSITY, CALIFORNIA

See Sotheby Sale, June 17th, 1947.

## CONTEMPORARY MANUSCRIPTS

### ROYAL COLLEGE OF MUSIC, LONDON

PIANO CONCERTO No. 2. Full orchestral score written out in Russia and used by Hans von Bülow. 166 pp., upright.

### BRITISH BROADCASTING CORPORATION, LONDON

PIANO CONCERTO No. 5. Full orchestral score. 140 pp., upright.

### GESELLSCHAFT DER MUSIKFREUNDE, VIENNA

RONDEAU in A flat. An orchestral arrangement made about the middle of the XIXth Century by an unknown person and consisting of parts for strings, Flute, 2 Clarinets, 2 Fagotti, 2 Horns, 2 Trumpets and Timpani.

### CONSERVATORIO MUSICALE MARTINI, BOLOGNA

"GRANDE VALSE EN FORME DE RONDEAU. Pour Forte-piano à quatre Mains. Composée par Jean Field." 23 pp., oblong. With owner's name – Giovannina Campori, 1827.

### CONSERVATORIO DI MUSICA CHERUBINI, FLORENCE

1. PIANO CONCERTO No. 2. Piano part. 46 pp., oblong. Inscribed – "Dei Fratelli Casamorata".

2. PIANO CONCERTO No. 5. Piano part, 23 pp. Second Piano, 3 pp. 5 Strings, Flute, 2 Clarinets, 2 Clarinos, 2 Fagotti, 2 Horns, Trombone di Basso and Timpani. Inscribed – "Propriété des Frères Casamorata".

## AUTOGRAPH LETTERS

### BRITISH MUSEUM, LONDON

One page, dated January 1st, 1800, to Mr. Davis of the firm of Clementi & Co. (see Illustration No. 2).

### ROYAL PHILHARMONIC SOCIETY, LONDON

One page, dated February 13th, 1832. Refers to his concert with them on February 27th.

## Appendix A

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### SOTHEBY & Co, LONDON

*Arthur F. Hill Sale Catalogue, June 17th, 1947.* Lot No. 284 (part).

A volume of three items, the third being a letter dated February 8th, 1832. Addressed to Fétis and begging to be excused from attending a soirée on account of having a fever. Now in Stanford University.

### ALAN TYSON COLLECTION, LONDON

One page. Addressed in French to [Aloys] Fuchs arranging a meeting.

### DEUTSCHE STAATSBIBLIOTHEK, BERLIN

One page, dated August 2nd, 1831 and addressed to F. W. Collard. This letter has been lost since 1945.

### BREITKOPF & HÄRTEL ARCHIVES, LEIPZIG

Reproduced on pp. viii-ix of my Introduction.

### BIBLIOTHÈQUE POLONAISE, PARIS

One page, dated Moscow 20, 1824. Addressed in French to Céline Mickiewicz and to be found on p. 26 of her Musical Album. A graceful letter couched in flattering terms.

One page. Addressed in French to Maria Szymanowska accompanying ten tickets for a Concert. No. 84 in her Musical Album.

One page. Addressed in French to Maria Szymanowska with an invitation. No. 85 in her Musical Album.

One page. Addressed in French to Maria Szymanowska asking her if there are any things that he can do for her. No. 96 in her Musical Album.

## Appendix B



### LIST OF DEDICATEES

8 A, B, C	Three Sonatas. Op. 1.	Muzio Clementi.
10 A	Air Russe Varié à quatre Mains	Mlles. Irène & Agathe de Poltoratzky.
13 A	Divertissement No. 1.	Comtesse Elisabeth de Goudovitch (by publisher).
14 A	Divertissement No. 2.	Comtesse Anne Alexiowna d'Orloff-Tschesmensky.
14 H (a)	Pastorale.	F. W. Collard.
15 A	Fantaisie sur l'Andante de Martini. Op. 3.	Mlle. Anne d'Ouchakoff.
17 A, C	Sonata No. 4.	Mlle. Alexandrine de Nekloudoff.
19 A	Grande Valse à quatre Mains.	Mme. d'Effimovitch.
22 A (a)	Air Russe Varié – "Kamarinskaya".	Mlle. Amalie Lenz (by publisher).
23 A	Rondeau Ecossais – "Speed the Plough".	Mme. Alexandrine de Cachard.
24 E (a)	Nocturne No. 1.	F. W. Collard.
27 H (b)	Rondo – Piano Concerto No. 1.	Miss Maria Maund (by publisher ?).
28 B	Piano Concerto No. 4.	Mlle. de Chéamin.
31 A, B	Piano Concerto No. 2.	Mlle. Irène Poltaraski.
32 A, B	Piano Concerto No. 3.	Muzio Clementi.
34	Quintetto.	Prince Pierre Havanski.
36 A, B	Nocturne No. 4.	Mme. Marie de Rosenkampf.
37 A, B	Nocturne No. 5.	Mme. de Schimonowsky.
38 A	Rondeau No. 2.	Comtesse d'Orloff Schesmensky.
39 A, B, C	Piano Concerto No. 5.	Mme. de Rosenkampf.
41 A	Chanson Russe Variée – "My dear, bosom Friend".	Comtesse Alexandrine Rzewuska.
41 B	ditto	Edouard Lubonicki.
44 A	Exercice Nouveau.	Princesse Marie Dolgorouki.
45 A	Nocturne No. 7.	Princesse Marie Dolgorouki.
46 A	Nocturne No. 8.	Mme. de Chotlaynzoff.
48 A	Nouvel Exercice No. 2.	M. Rheinhardt.
49 A	Piano Concerto No. 6.	A. de Krousehoff.
49 B	ditto	Hertz Jeune.
50 B	Zwei Gesänge.	Fraülein Lise & Annette Schepeleff.
52 A	Rondoletto.	Comtesse de Worenzoff.
54 A	Grand Pastorale.	Comtesse de Worenzoff.
55 A	Troubadour Nocturne.	Mlle. Catherine Moncanoff.
56 B	Nocturne No. 11.	Mme. d'Ignatioff.
57 A, B, C	Nouvelle Fantaisie.	l'Empereur de Russie.
58 A, B	Piano Concerto No. 7.	Mlle. d'Albini.
58 D (a), 58 E (a), 59 A, B	Nocturnes Nos. 12 and 13.	Mlles. Pismersky.
60 – 62 A, B	Nocturnes Nos. 14, 15 and 16.	Princesse de Galitzen.

## Appendix C



### COLLECTED EDITIONS OF THE NOCTURNES

The first attempt at a collected edition of the Nocturnes must surely have been that of Pleyel. Unfortunately only one copy of a single Nocturne has been discovered of the series which ultimately covered no less than ten. This is No. 2 and is in the Paris Conservatoire, the title reading "Nocturnes pour le Piano Forte par John Field", places being left blank to be filled in in ink for the number and the price. The imprint reads – Pleyel & Fils aîné, Boulevard Montmartre, Paris – and this would appear to correspond with a date of about 1816 to 1821. However, it is by no means sure that this is a copy of the earliest issue as we are fortunate in finding on the title-page the plate numbers of the entire series – 417, 419, 421, 424, 531, 710, 716, 748, 448 and 449. It seems not unreasonable to assume, with a divergence in the range between 417 and 748 that there was an earlier issue without the appearance of the later numbers on the title-page. The copy of No. 2 that has been found bears the plate number 419 inside on every page so that one can safely conjecture that the first four plate numbers represent the first four Nocturnes and that very quickly their publication was followed by two more with numbers of 448 and 449. 531 was added not much later and then after a longer period 710, 716 and 748 completed the series. It is impossible to hazard a guess about which Nocturnes these last two were but in the 1828 Hofmeister all ten were advertised, the keys being given of the first eight and they correspond with the numberings of the first editions as shown in my chart. One can only regret that the keys of Nos. 9 and 10 were not indicated so that we should be aware which Nocturnes they were.

Following the Pleyel edition there were editions of the first six Nocturnes put out by Diabelli in about 1818-9, André about 1823, Probst in 1828 and Bote & Bock about 1848 until the Schuberth edition, edited by Franz Liszt, made its first appearance in 1851. There were also editions of the first six by Liebrock in 1842, Niemeyer of Hamburg about 1844, Schlesinger of Berlin (edited by E. D. Wagner) about 1849, a new one by André about 1852, Siegel about 1862, Forberg about 1863, Haslinger about 1867 and eight by Simrock about 1876 but no copies have been discovered although Hofmeister entries have been found in those years mentioned by me. So many editions appeared of the Schuberth publication, with gradual additions to complicate matters still further, that I have dealt with these intricacies separately under Appendix D. However, by 1870 the Schuberth edition had grown to embrace 18 so-called Nocturnes and in that same year Litloff published his edition of 17. In 1872 Augener published his edition of 17 and was followed in 1878 by Bote & Bock with 17, Peters with 18 in 1881, Breitkopf & Härtel with 18 in 1882, Steingräber in 1890 with 18 and more modern editions in this century have been those of Schirmer, Universal-Edition and Ricordi.

It will be seen from the table on p. 159 how wide are the divergencies in the numberings of the ten complete collected editions from those of the first editions which were presumably sanctioned by Field at some time or other. No less than five of the seventeen or eighteen that appear in these collected editions were first published, not as Nocturnes at all, but in entirely different works of which three formed movements of a Piano Concerto and two Divertissements. Another was originally published under the title of Romance and more than twenty years later it was published as Nocturne No. 10 by Hofmeister, who at the same time also brought in as No. 9 the first or Pastorale movement of the second Divertissement. Yet another, unnumbered in the first edition, but called Grande or Nocturne Pastorale has been counted as No. 17 in all the collected editions but those of Schuberth, Augener and Schirmer who published it in an entirely different version.

## *Appendix C*

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In the numberings there was no reason for any editor to be in much doubt up to and including No. 8 as they were numbered thus in all the first and early editions. However, after reaching No. 6 editors and publishers strayed from the correct and obvious path, the complications being started in the Schuberth-Liszt edition of 1870 when they took a large leap from No. 6 to No. 13, Augener reprinting two years later the same edition. After this Schuberth never recovered and produced his own set of numbers up to No. 18. Bote & Bock in 1878 struck out on their own and after No. 6 chose a set of numbers that no other publisher has seen fit to copy. Peters in 1881 remained correct with No. 7 but then altered the numbers to 10, 8 and 9, picking up after this the correct order from No. 11 to the end. There was no apparent reason why Peters should ever have erred over No. 8 as he was the publisher of the first German edition which he had actually entitled "Huitieme Nocturne"! Breitkopf & Härtel in 1882, Ricordi in 1925 and Universal-Edition in 1901 all followed the Peters numberings, and the compiler of the list in the fifth edition of Grove, published in 1954, decided to come down in favour of following suit. We are left therefore with no less than four sets of different numbers, those of Litolf in 1870 and Steingräber in 1890 being the only collected editions to bear the correct ones as indicated in the first, and in three cases the earliest editions actually to be called nocturnes.

As mentioned before, the next Appendix is devoted to the ramifications of the Schuberth-Liszt editions owing to the importance of the editor. Small editions comprising about the first six nocturnes will, however, be found in the main body of the Bibliography and not in the chart as they were considerably earlier in date of publication.

NUMBER IN THIS BOOK	KEY	NUMBERS IN THE FIRST EDITIONS AS NOCTURNES	FIRST EDITION				NUMBER IN GROVE V	COLLECTED EDITIONS				NOTES
			RUSSIAN	GERMAN	FRENCH	ENGLISH		Schubert, 1870 Augener, 1872 Schirmer, 1902 Bote & Bock, 1878	Peters, 1881 Breitkopf, 1882 Universal, 1901 Ricordi, 1925	Litolf, 1870 Steingraber, 1890		
24	E flat	1		Peters, 1814			1	1	1	1	Sometimes Romance No. 2.	
25	C minor	2		Peters, 1814			2	2	2	2	Sometimes Romance No. 3.	
26	A flat	3		Peters, 1814			3	3	3	3		
36	A major	4	Lissner, 1816-7				4	4	4	4		
37	B flat	5	Lissner, 1816-7				5	5	5	5		
40	F major	6	Wenzel, 1816-7				6	6	6	6	Later Concerto No. 6. Second Movement.	
45	C major	7	Dalmas, 1821-2				7	13	7	7		
46	E minor	8	Dalmas, 1821-2	Breitkopf, 1818			10	9	10	8	Sometimes Romance No. 1. Divertisse- ment No. 2. First Movement, Pastorale. Romance.	
14	A major	Hofmeister 9 1835		Breitkopf, 1814			8	7	8			
30	E flat	Hofmeister 10 1835		Breitkopf, 1814			9	8	9	10	Concerto No. 7. Second Movement.	
58	E flat	11		Schlesinger, 1833			11	11	11	11		
58	G major	12		Breitkopf, 1834			12	14	12	12		
59	D minor	13			Meissonnier, 1834		13	15	13	13		
60	G major	14			Richault, 1836		14	16	14	14		
61	C major	15			Richault, 1836		15	17	15	15		
62	F major	16			Richault, 1836		16	18	16	16		
54(1)	E major			Schubert, c. 1868			17	—	17	17	Grande Pastorale. Nocturne Pastorale. Divertissement No. 1.	
54(2)	E major						10	10	—	—	"Midi" Rondo.	
13	E major		Collard, 1832			Collard, 1832	18	12	18*	not in		

\* Not in Universal-Edition.

## Appendix D



### SCHUBERTH EDITIONS OF THE NOCTURNES

It is more than strange that there has been hitherto an almost complete absence of information about all the numerous early editions of the Nocturnes of Field that were edited by Franz Liszt and published by Schubert at Leipzig when one considers their interest both from the Field and Liszt angles. Even the number of those edited by Liszt seems to have been evaded by both Raabe and Riemann and the Thematic Catalogue of Liszt's works dismisses the question peremptorily by declaring that there were eighteen and as it quotes a price for them in Marks it almost goes so far as to deny any edition prior to 1870. Humphrey Searle, however, in his list compiled for Grove V is a little more informative and states that an edition of eighteen, with Preface, was published in 1859 by Schubert at Leipzig and Girod at Paris of which Nos. 1 to 10, and No. 12 were revised by Liszt; but he fails to mention who edited Nos. 11 and 13 to 18, or that – most important – Liszt's No. 10, Nocturne Pastorale (see 54, Grande Pastorale), was completely rewritten and not merely revised. I have seen a copy of an early edition of the 18 published by Schubert (no prices are mentioned on the title-page) which is entitled "Neue Prachtausgabe. Revidirt und mit Fingersatz versehen von Franz Liszt" and at the top of each of the first 12 Nocturnes only appear the words "Liszt Edition" which seems to confirm that Liszt had no part in the revision of the last six. On the other hand this suggests, contrary to Searle's statement, that No. 11 was revised by Liszt, although for this Nocturne there is a further note "revidirt von E. Tausig".

I have never discovered a copy of an edition published by Girod so must perforce confine myself to an attempt to examine and put in some sort of order the many Schubert editions. Search in Hofmeister has yielded the following entries –

- |   |           |   |
|---|-----------|---|
| 1 | Nov. 1850 | 6 Nocturnes avec Préface. Complete 1 Rhtlr. 10 Ngr. Nos. 1, 2, 3 and 4 announced separately at 7½, 7½, 7½ and 10 Ngr.   |
| 2 | May 1852* | Nos. 5 and 6 sold separately at 5 and 7½ Ngr.   |
| 3 | 1852      | 8 Nocturnes. Nouvelle édition, revue avec une Préface de F. Liszt. Complete 1 Rhtlr. 15 Ngr.<br>Nos. 5, 6, 7 and 8 announced separately at 5, 7½, 7½ and 5 Ngr. |
| 4 | 1863      | 9 Nocturnes. Complete 1 Rhtlr. 15 Ngr. No. 9 sold separately at 5 Ngr.  |
| 5 | 1876      | 12 Nocturnes.   |
| 6 | 1876      | 18 Nocturnes. Complete 9 Marks.   |
| 7 | 1876      | 18 Nocturnes. Édition revue par F. Liszt. Nouvellement revue, phrasée et doigtée par K. Klauser.  |

These dates are in some cases well after publication but from examination of a few copies and judging by the plate numbers I have been able to supplement this so that we are now left with a more definitive list of dates of the first appearances of the Liszt versions.

- |   |      |   |
|---|------|---|
| 1 | 1850 | 6 Nocturnes. First editions of Nos. 1-6. P.N. 1359-1364. Engraved.<br>COPIES: G.d.M. (Preface on 8 pp., double column in French and German, mentioning 6 Nocturnes). B.M. (lacks Preface). L.C. |
|---|------|---|

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\* Leede's Monatsbericht.



## Appendix D

- |            |   |
|------------|---|
| 3 1852[?9] | 8 Nocturnes. First editions of Nos. 7 and 8. P.Ns of the first six as above, Nos. 7 and 8 being 2488 and 2489. Engraved. COPY : B.M. (Preface lacking). P.C. (No. 8 only).  |
| 4 1862-3   | 9 Nocturnes. First edition of No. 9. P.Ns of the first eight as above, No. 9 being 3754. Lithographed. COPIES : P.C. (Preface on 8 pp. triple column in German, French and English, mentioning 9 Nocturnes). B.M. (No. 9 only).   |
| 5 1868     | 12 Nocturnes. Edition revue et doigtée par K. Klauser. 1867 American copyright date on title-page. P.Ns of the first nine as above, Nos. 10, 11 and 12 being 4334, 4587 and 4588. The first nine engraved and the last three lithographed. No. 11 revised by E. Tausig. COPY : R.C.M. (Preface on 8 pp. triple column in German, French and English, mentioning 9 Nocturnes). |
| 6 c. 1870  | 18 Nocturnes. Edition nouvellement revue, phrasée et doigtée par K. Klauser. 1869 American copyright date on title-page. P.Ns of the first twelve as preceding item, Nos. 13-18 being 4701-6. Printed. COPIES : B.M. (Preface on 8 pp. triple column in German, French and English, mentioning 9 Nocturnes). C.R.M. G.d.M.  |

Now the only curious thing about these editions are the plate numbers of Nos. 7 and 8 in the third item for they correspond to a date of about 1859 rather than 1852, but all the others seem to fit into their date-placings quite naturally. No copy of either the 12 or 18 Nocturnes has been found without Klauser's name appearing as the editor on the title-page.

It should also be mentioned that there was apparently a French edition for in *La France Musicale* on July 27th, 1851, appeared an announcement that they were going to publish about August 10th-12th - "Nouvel Album de Piano. 10 Nocturnes de John Field, soigneusement doigtés par Liszt". That this was premature is shown by the fact that Schuberth did not publish No. 7 and 8 until the following year, No. 9 until about 1862-3 and No. 10 until about 1866. However, in October, 1851, they corrected their previous announcement by stating that they had published six Nocturnes at a price of 9 frs. No copy of this has been found.

We come now to the subject of Liszt's preface which is found in several different editions all published by Schuberth. He wrote it in French but it was first published with the addition of a German translation by Th. Hagen. Later an English translation by Julius Schuberth was added. It appeared in the following four forms -

- |                   |   |
|-------------------|---|
| 1 [Nov. 1850]     | In combination with the music of the first six Nocturnes in French and German, double column, folio, 8 pp. The first paragraph refers to 6 Nocturnes. COPY : G.d.M.   |
| 2 Jan. 19th, 1851 | In <i>La France Musicale</i> as John Field, Etude Biographique. French text only, referring to 6 Nocturnes. COPIES : B.N. C.M.P.  |
| 3 1859            | As a small octavo pamphlet, pp. 31 - Ueber John Field's Nocturne. French text followed by German, referring to 6 Nocturnes. $\frac{1}{4}$ Thlr. COPY : B.M. (Hirsch).   |
| 4 [c. 1862-3]     | In combination with the music of the first nine Nocturnes in French, German and English, triple column, folio, 8 pp. The first paragraph refers to 9 Nocturnes. The first page is headed - "Prämien-Beigabe zu John Field, Nocturnes". COPIES : R.C.M. P.C. |
| 5 N.D.            | An off-print of the preceding item in printed wrappers on which appears - Illustration zu Field Nocturnes (Liszt). COPY : R.M.L.  |

## Appendix E



### PUBLISHERS' PLATE NUMBERS

#### ANDRÉ (*Offenbach*)

According to Professor Deutsch André started music publishing in 1784 and by 1820 had reached a plate number of about 4000. He published about sixteen of Field's works of which I have found twelve. All of them bear plate numbers in the 4400's and most have been traced in the 1823 Hofmeister. Deutsch, as it happens, for 1823 gives a plate number of 4487 which is a work by Field. I set out his dates below.

4025	1820	Rondeau – Concerto No. 2	...	...	...	...	31 K (c)
4356	1822	Piano Concerto No. 1	...	...	...	...	27 A (b)
4440		Polonaise in E flat	...	...	...	...	21 D (c)
4441-6		Six Nocturnes					
			24 A (f), 25 A (f), 26 A (b), 36 B (c), 37 B (c), 40 B (b)				
4487	1823	Rondeau favori No. 1 – "Midi"	...	...	...	...	13 I (b)
4488		Rondeau favori No. 2	...	...	...	...	38 A (c)
4490		Exercise modulé dans tous les Tons	...	...	...	...	33 A (b)
4492		Air avec Variations – "Since then I'm Doom'd"	...	...	...	...	4 A (b)
4524		Air Russe Varié à quatre mains	...	...	...	...	10 C (c)
4533		Air du Bon Roi Henri IV	...	...	...	...	20 B (b)
4534		Grande Walse à quatre mains	...	...	...	...	19 B (c)
4565		Pastorale	...	...	...	...	14 E (c)

#### BREITKOPF & HÄRTEL (*Leipzig*)

No less than 66 editions of Field's works have been found to have been published by this firm and copies of all these have been actually seen, while advertisements of others have not been identifiable owing to the vagueness of their descriptions. Advertisements have been traced for 29 of these 66 in the *Allgemeine Musikalische Zeitung* so that I have been able to pinpoint their dates of publication. There follows a list of these and a second list records those for which no advertisements have been found. It will be found interesting to check all these against the numbers shown in Deutsch's book on plate numbers.

1764	Aug. 1812	Premier Divertissement	...	...	...	...	13 B
2144	April 1815	Sonate No. 4	...	...	...	...	17 C (a)
2152	do	Trois Romances	...	...	...	14 E, 24 A (a), 25 A (a)	
2345	Oct. 1815	Concerto No. 1	...	...	...	...	27 A
2354	May 1816	Concerto No. 4	...	...	...	...	28 A
2355	do	Martini Fantaisie	...	...	...	...	15 A (b)
2360	do	Rondeau in E flat	...	...	...	...	29 A
2407	do	Rondeau – Quintet	...	...	...	...	18 B
2409	do	Concerto No. 2	...	...	...	...	31 A
2410	do	Concerto No. 3	...	...	...	...	32 A

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2418	May 1816	Exercise modulé	...	...	...	...	...	33 A
2419	do	Quintetto	...	...	...	...	...	34 A
2427	do	Fantaisie – "Ah ! quel Dommage"	...	...	...	...	...	35 A
2605	Oct. 1817	Nocturne No. 4	...	...	...	...	...	36 B
2606	do	Nocturne No. 5	...	...	...	...	...	37 B
2607	do	Rondeau No. 2	...	...	...	...	...	38 A
2640	do	Concerto No. 5	...	...	...	...	...	39 A & B
2815	June 1818	Deuxième Divertissement	...	...	...	...	...	14 D
2816	do	Variations – "Since then I'm Doom'd"	...	...	...	...	...	4 A
2817	March 1818	Rondeau Ecossais – "Speed the Plough"	...	...	...	...	...	23 C
2983	do	Polonaise in E flat	...	...	...	...	...	21 D (a)
3253	Feb. 1821	Chanson Russe Variée – "My dear, bosom Friend"	...	...	...	...	...	41 B (a)
3769	May 1822	Nocturne No. 6	...	...	...	...	...	40 B (a)
3853	May 1823	Concerto No. 6	...	...	...	...	...	49 A
4475	May 1827	Nouvelle Exercise	...	...	...	...	...	48 A (b)
4616	Aug. 1828	Zwei Gesänge	...	...	...	...	...	50 B
5569	Oct. 1834	Concerto No. 7	...	...	...	...	...	58 A
5570	Feb. 1835	Nocturnes Nos. 12 and 13	...	...	...	...	...	58 E (a), 59 B
5593	Aug. 1835	Cavatine – "Reviens, Reviens"	...	...	...	...	...	53 C (a)
2387		Romance in E flat	...	...	...	...	...	30 A
2558		Rondeau in E flat	...	...	...	...	...	29 A (a)
2620		Deux Airs en Rondeau	...	...	...	...	...	6 B
2621		Trois Romances	...	...	14 E (a), 24 A (b), 25 A (b)	...	...	
2643		Fantaisie – Martini's Andante	...	...	...	...	...	15 A (c)
2982		Rondeau – Concerto No. 5	...	...	...	...	...	39 G (a)
3001		Fantaisie – "Ah ! quel Dommage"	...	...	...	...	...	35 A (a)
3015		Concerto No. 2	...	...	...	...	...	31 A (a)
3028		Concerto No. 3	...	...	...	...	...	32 A (a)
3042		Variations – "Kamarinskaya"	...	...	...	...	...	22 D
3044		Rondeau Ecossais – "Speed the Plough"	...	...	...	...	...	23 C (a)
3048		Concerto No. 1	...	...	...	...	...	27 A (a)
3049		Concerto No. 4	...	...	...	...	...	28 A (a)
3052		Trois Romances	...	...	14 E (b), 24 A (c), 25 A (c)	...	...	
3127		Rondeau – Quintet	...	...	...	...	...	18 B (a)
3128		Rondeau No. 2	...	...	...	...	...	38 A (a)
3130		Nocturne No. 5	...	...	...	...	...	37 B (b)
3150		Deux Airs en Rondeau	...	...	...	...	...	6 B (a)
3164		Quintetto	...	...	...	...	...	34 A (a)
3165		Variations – "Since then I'm Doom'd"	...	...	...	...	...	4 A (a)
3194		Nocturne No. 4	...	...	...	...	...	36 B (b)
3615		Romance in E flat	...	...	...	...	...	30 A (c)
3638		Premier Divertissement	...	...	...	...	...	13 B (a)
3676		Air Russe Varié à quatre mains	...	...	...	...	...	10 C (b)
3755		Rondeau favori No. 2	...	...	...	...	...	14 E (d)
3764		Deuxième Divertissement	...	...	...	...	...	14 D (b)
3768		Rondeau favori No. 1	...	...	...	...	...	13 I (a)

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3785	Rondeau – Concerto No. 3 ... ..	32 E (d)
3788	Polonaise in E flat ... ..	21 D (d)
3798	Rondeau – Concerto No. 1 ... ..	27 I (e)
3898	Rondeau – Concerto No. 6 ... ..	49 D (a)
4072	Exercice modulé ... ..	33 A (c)
4073	Chanson Russe Variée – “My dear, bosom Friend”	41 B (b)
4147	Trois Sonates ... ..	8 C (e)
4202	Nocturne No. 5 ... ..	37 B (d)
4400	Premier Divertissement ... ..	13 B (b)
4615	Rondeau favori No. 1 ... ..	13 I (d)

### CARLI (*Paris*)

Every one of the thirteen editions listed below bear an address of 14 Boulevard Montmartre and I have not been able to find out any more information about this publisher than I have given in my Dictionary of Parisian Music Publishers. From this it will be seen that he was at this address from about 1816 or after until 1822 when Gardeton showed him as being at 14 Boulevard St. Martin.

There must have been a close business relationship between him and Richault (see also under Richault) for they either used each other's plates or supplied each other with music printed from them and then added to the music their own title-pages which bore their separate imprints – never combined so far as I have seen. In the case of Carli using Richault printed music there is a “give away” in that the latter usually added an “R” to his plate numbers so that one can always tell if it is a Richault printing. Vice-versa it is the same, for without the “R” one can safely say that it is a Carli printing. In the case of Field Carli used Richault plates on three occasions that I have seen but there are several Carli editions that I have not located copies of and so am not aware whose printings they were. The sheets of five items listed below with asterisks were used by Richault but of course there may have been other such duplications in copies not seen.

843*	Trois Sonates, Nos. 1, 2 and 3 ... ..	8 B (a)
914*	Quintetto ... ..	34 C
987	Air Russe – “Kamarinskaya” ... ..	22 E (b)
988	Rondeau – Quintet ... ..	18 C (a)
1080 (1082 inside)	Air Russe Varié à quatre mains ... ..	10 F (a)
1213*	Quatrième Nocturne ... ..	36 E (b)
1216*	Sonate No. 4 ... ..	17 E (a)
1217*	Trois Nocturnes, No. 1, 2 and 3 ... ..	24 D (a), 25 C (a), 26 C (a)
1220	Nouvelle Fantaisie – “Ah ! quel Dommage” ...	35 B (a)
1221	Rondeau Ecossais – “Speed the Plough” ... ..	23 F (b)
1222	Air avec Variations – “Since then I'm Doom'd”	4 B (a)
1228	Concerto No. 5 ... ..	39 C (a)
1255	Exercice modulé ... ..	33 D (b)

### CLEMENTI & Co. (*London*)

Owing to the very close connection of Clementi with Field, extending to the former's publication of the latter's works, I am setting out in detail the ramifications of the different imprints that one encounters with this publishing house as given in Humphries and Smith's Dictionary of British Music Publishers.

## Appendix E

1776-1798	Longman & Broderip
1798-c. 1801	Longman, Clementi & Co.
c. 1801-c. 1810	Clementi, Banger, Hyde, Collard & Davis
c. 1810-c. 1818	Clementi, Banger, Collard, Davis & Collard
c. 1818-c. 1822	Clementi, Collard, Davis & Collard
c. 1822-c. 1830	Clementi, Collard & Collard
c. 1830	Collard & Collard
c. 1834	Monro & May took over the business (and plates).

The authors do not state when Clementi actually started the firm and only suggest that his publishing activities started in 1798 when he entered into partnership with John Longman on the latter's partnership with Broderip being dissolved. This association lasted but a short time and came to an end in 1801 which was prior to Clementi's departure with Field for Russia. One might imagine from this systematic list that it is mere child's play to assign approximate dates to Clementi publications by their imprints during these thirty years or so. This, however, is not the case for the imprint is often simplified to "Clementi & Co." without mention of the other partners while the absence of plate numbers does not help matters. As Longman & Broderip were responsible for the publication of Field's earliest compositions I have included those, of which I have traced copies, in the following list of works for which Clementi, his predecessors and successors were responsible.

No P.N.	L. & B.	Fal lal la	...	...	...	...	...	1 A
No P.N.	L. & B.	The favorite Hornpipe	...	...	...	...	...	2 A
No P.N.	L. & B.	The two favorite Slave Dances	...	...	...	...	...	6 A
No P.N.	C. & Co.	Two Airs as a Rondo	...	...	...	...	...	6 A (a)
No P.N.	C. & Co.	Three Sonatas. Op. 1	...	...	...	...	...	8 A
No P.N.	C.B.H.C. & D.	Pleyel's Concertante	...	...	...	...	...	9 A
1811	C.B.C.D. & C.	Duet on a favorite Russian Air	...	...	...	...	...	10 B
No P.N.	C.B.C.D. & C.	* A favorite Rondo - "Midi"	...	...	...	...	...	13 E
No P.N.	C.B.C.D. & C.	Divertimento	...	...	...	...	...	14 B
No P.N.	C.B.C.D. & C.	* Polonaise	...	...	...	...	...	21 B
No P.N.	C.B.C.D. & C.	* A favorite Russian Air - "Kamarinskaya"	...	...	...	...	...	22 B
No P.N.	C.B.C.D. & C.	* Speed the Plough	...	...	...	...	...	23 B
?	C.C. & C.	The Maid of Valdarno (no copy found)	...	...	...	...	...	47 A
3582	C. & C.	Pastorale	...	...	...	...	...	14 H (a)
3595	C. & C.	First Notturmo	...	...	...	...	...	24 E (a)
3598	C. & C.	Introduction and Rondo - "Come Again"	...	...	...	...	...	53 A
3648	C. & C.	Grande Pastorale	...	...	...	...	...	51 A
3653	C. & C.	Rondo - Piano Concerto No. 5	...	...	...	...	...	39 K (b)
3654	C. & C.	Twelve O'Clock Rondo	...	...	...	...	...	13 K

It will be noticed that four of these items are marked with an asterisk and they appeared in a collection of "Rondos, Airs, with Variations and Military Pieces for the Piano Forte" which was published by Clementi, Banger, Collard, Davis & Collard, the title-page being reproduced as my Illustration No. 7. This most interesting collection consisted of sixty pieces of which two were by Beethoven and one by Haydn while - as might be anticipated - the names of Steibelt, Dussek, Cramer and Hummel were well represented. Field's four contributions were numbered 50, 49, 52 and 59 in order in the list shown above. From time to time these sixty pieces were issued separately and eventually, after No. 60 appeared, they were all issued collectively under one title-page. Many of these separate pieces exist in the British Museum but of the Field only No. 50 which bears no watermark date though No. 48, a copy

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of which is also there, is watermarked 1810. I have traced no copy, other than the one already mentioned, of any of the separate Field pieces anywhere at all but luckily there is a complete set of the sixty in the Rowe Music Library at Cambridge. This again is the only set known to me. This has one title-page, the pagination is continuous and the watermark 1811 throughout. In three catalogues of the series in the British Museum numbered and titled up to 50, 57 and 60 the watermark dates are 1810 so that it would appear as if the series appeared anytime from 1810 to 1813. The imprint falls into the c. 1810-1818 period of Humphries and Smith. However, proceeding with bibliographical caution, I have in the main body of the present book, dated the Field items as c. 1813.

I now draw attention to the last six items in my list all of which were published by Collard & Collard. Field returned to England from Russia towards the end of 1831 when it looks as if he soon made arrangements for the publication of English editions of these six compositions. The first of these was reviewed in the January 1832 number of the *Harmonicon*. We are fortunate in finding that the last of the six bears a note on the title-page that it was played at a Concert on May 30th of that same year so that it appears as if their publication took place within about six months between December 1831 and June 1832. This supposition is borne out by the closeness of the plate numbers, a difference of some seventy covering the whole lot. The British Museum dates of about 1830 to 1835 would seem therefore to be too wide in their range. Musically these editions are of interest for they are versions, differing from the original publications, revised by Field presumably, and published during the exact time that he was in England before departing for Paris in the late part of the summer of 1832.

### DALMAS (*St. Petersburg*)

The first of these ten publications is definitely dated 1812 in the British Museum catalogue though the evidence is unknown except by guessing historically at the dates of the battles of Witgenstein. I have seen a publication by Dalmas that bore a plate number of 1427 and which was dated 1825 so that if the first supposition is correct the firm progressed through about 900 plate numbers in thirteen years or 69 per annum. On this mathematical basis therefore I have somewhat hazardously worked out date approximations.

522	1812	Marche Triomphale ...	...	...	...	...	16 A
543	c. 1812	Sonate No. 4 ...	...	...	...	...	17 A
575	c. 1812	Rondeau – Quintet ...	...	...	...	...	18 A
584	c. 1812-3	Grand Waltz à quatre mains	...	...	...	...	19 A
593	c. 1812-3	Air du Bon Roi Henri IV ...	...	...	...	...	20 A
606	c. 1812-3	Polonaise ...	...	...	...	...	21 A
683	c. 1813-4	Air Russe Varié – “Kamarinskaya”	...	...	...	...	22 A
1212	c. 1821-2	Exercice Nouveau ...	...	...	...	...	44 A
1213	c. 1821-2	Nocturne No. 7 ...	...	...	...	...	45 A
1214	c. 1821-2	Nocturne No. 8 ...	...	...	...	...	46 A

### KÜHNEL-PETERS (*Leipzig*)

According to Deutsch, Kühnel died in 1813, then the firm was continued by his widow until some time in 1814 when it was taken over by Peters. Advertisement dates in the *Allgemeine Musikalische Zeitung* are given where found.

643 (K)	1808	Sonate No. 2 ...	...	...	...	...	8 C
729 (K)	1809	Sonate No. 1 ...	...	...	...	...	8 C
913 (K)	Nov. 1811	Sonate No. 3 ...	...	...	...	...	8 C
952 (K)	July 1812	Air Russe Varié à quatre mains	...	...	...	...	10 C
958 (K)	do	Fantaisie – Andante de Martini	...	...	...	...	15 A

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1107 (P)	Nov. 1814	Rondeau Ecossais – "Speed the Plough" ...	...	23 E
1134 (P)	do	Grande Walse à quatre mains ...	...	19 B
1135 (P)	do	Nocturnes Nos. 1, 2 and 3 ...	...	24 A, 25 A, 26 A
1136 (P)	do	Sonate No. 4 ...	...	17 C
1144 (P)	do	Air du Bon Roi Henri IV ...	...	20 B
1321 (P)		Rondeau No. 1 – Concerto No. 1 ...	...	27 I (b)
1322 (P)		Rondeau No. 4 – Concerto No. 4 ...	...	28 E (b)
1323 (P)		Rondeau No. 2 – Concerto No. 2 ...	...	31 K (b)
1326 (P)		Rondeau No. 3 – Concerto No. 3 ...	...	32 E (a)
1676 (P)	Sept. 1822	Exercice Nouveau ...	...	44 B
1677 a-b (P)	do	Nocturnes Nos. 7 and 8 ...	...	45 B, 46 B

### LISCHKE (*Berlin*)

Very little hitherto has been known about this firm and I am greatly indebted to Dr. Rudolf Elvers for all the information concerning the dates of his publications. The firm was founded in 1819 and taken over by Paez about 1842-4.

706	c. 1816	Valse à quatre mains ...	...	19 B (a)
1078	1820	Rondeau in E flat ...	...	29 A (c)
1145	1820	Trois Romances ...	14 E (c), 24 A (d), 25 A (d)	
1628	c. 1824	Rondeau favori No. 4 – "Midi" ...	...	13 I (c)
1651	1825	Rondeau – Concerto No. 1 ...	...	27 I (f)
1674	1825	Deux Airs en Rondeau ...	...	6 B (c)
1728	1825	Rondeau – Sonate No. 1 ...	...	See 8 H (a)
2043	c. 1827	Romance in E flat ...	...	30 A (a)
2088	1828	Rondeau Ecossais – "Speed the Plough" ...	...	23 E (c)
2319	Aug. 1832	Concerto No. 1 ...	...	27 A (d)

### LONGMAN & BRODERIP (*London*) – See CLEMENTI & CO.

### PACINI (*Paris*)

Since the publication in 1954 of my book on Parisian Music Publishers I have not been able to find out anything more about this firm. Advertisements show that up to April 1817 he was at 12 Rue Favart and in March 1820 he was at 11 Boulevard Italien but between these two dates I do not know at which address he was located. I have seen eleven editions of his Field publications and found advertisements for a further five of which I have not seen copies. The plate numbers of these run almost consecutively between 437 and 452 but I have not found works bearing plate numbers of 438, 444, 450 and 451. I think it may safely be assumed that the missing five works fit into these four gaps with the fifth at either end, 436 or 453. Now the curious thing about this list is that the earliest numbers are for the later of the two addresses and the later numbers for the earlier address while in the middle 443 bears a combination of both addresses. Not only this but the six concertos run backwards! The dating of these publications can only be a matter of conjecture as there may have been copies published of the earliest plates that bore the earlier address than the later address which I have found. Concerto No. 6 by its address appears not to have been issued before March 1820 but, unless it appeared (rather unlikely) before the Breitkopf edition it may not have been published until 1823 or even later.

437	11 B.I.	Nocturne No. 4 ...	...	36 E (d)
438				
439	11 B.I.	Concerto No. 6 ...	...	49 B
440	11 B.I.	Concerto No. 5 ...	...	39 C

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441	11 B.I.	Concerto No. 4	...	...	...	...	28 B
442	11 B.I.	Concerto No. 3	...	...	...	...	32 B
443	11 B.I. } 12 R.F.	Concerto No. 2	...	...	...	...	31 B
444							
445	(447 inside)	12 R.F.	Concerto No. 1	...	...	...	27 B
446		? No. 1 of Trois Rondeaux (no copy seen)					
447	12 R.F.	No. 2 of Trois Rondeaux – Premier Divertissement					13 H (b)
448	12 R.F.	No. 3 of Trois Rondeaux – Quintet					18 F (a)
449	12 R.F.	Variations – Martini's Andante					15 C (c)
450							
451							
452	12 R.F.	Rondeau Polonaise in E flat					29 C (a)

The following are the works of which no copies have been found :—

Pastorale – Deuxième Divertissement	...	...	...	...	14 G (b)
Grande Valse à quatre mains	...	...	...	...	19 F (b)
Rondeau Ecossais – “Speed the Plough”	...	...	...	...	23 F (c)
Trois Nocturnes – Nos. 1, 2 and 3	...	...	24 D (c), 25 C (c), 26 C (c)		
Chanson Russe Varié – “My dear, bosom Friend”	...	...	...	...	41 E (b)

### RICHAULT & MOMIGNY (*Paris*)

Again I have not been able to discover anything more about this publisher and his whereabouts and very little more about his habits and practices than is set out in my Bibliography of Berlioz and Dictionary of Parisian Music Publishers. Until August 23rd, 1823, he was at 7 Rue Grande Batelière but in a directory of 1825 he was at 16 Boulevard Poissonnière, eventually moving to No. 26 in November 1841. From the list of plate numbers given below it will in consequence easily be seen which items are not of the earliest issues, i.e. the sixth, fourteenth and nineteenth. The last of these is a very late issue.

Of the 32 editions which I have listed and of which I have found copies no less than 11 were published in conjunction with Momigny and of these three (marked with an asterisk) consisted of the sheets of a Carli edition which were issued with a Richault & Momigny title-page, and two without the appearance of Momigny's name on the title. It must be remembered that advertisements for a great many more Richault editions have been traced but no copies found so that there may have been more instances of Richault using sheets of Carli editions.

The street numbers are shown in parentheses after the publisher's initials.

R. & M. (7)	37	Divertissement No. 1 – Rondeau Pastoral	...	13 C
R. & M. (7)	38	Divertissement No. 2 – Rondeau Pastoral	...	14 C
R. & M. (7)	271	Nocturne No. 4	...	36 E (a)
R. & M. (7)	273	Rondeau No. 1 – Piano Concerto No. 4	...	28 G (a)
R. & M. (7)	274	Rondeau No. 3 – Quintet	...	18 F (c)
R. (16)	275	Rondeau No. 2 – A major	...	38 B (a)
R. & M. (7)	329	Fantaisie sur un Rondeau de Martini	...	15 C (a)
R. & M. (7)	335	Air du Bon Roi Henri IV	...	20 C
R. & M. (7)	341	Rondeau No. 7 – “Speed the Plough”	...	23 F (a)
R. (7)	527	Exercice Nouveau et Romance	...	30 C (a), 44 C (a)
R. (7)	528	Trois Nocturnes – Nos. 6, 7 and 8	40 D (a), 45 C (a), 46 C (a)	
R. (7)	588	Grande Valse à quatre mains	...	19 F (a)



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R. & M. (7)	843*	Trois Sonates – Nos. 1, 2 and 3	...	...	...	8 B (b)
R. (16)	877	Concerto No. 2	...	...	...	31 B (b)
R. (7)	914*	Quintetto	...	...	...	34 C (b)
R. (7)	1213*	Quatrième Nocturne	...	...	...	36 E (c)
R. & M. (7)	1216*	Sonate No. 4	...	...	...	17 E (b)
R. & M. (7)	1217*	Trois Nocturnes – Nos. 1, 2 and 3	24 D (b), 25 C (b), 26 C (b)			
R. (26)	1266	Exercice modulé	...	...	...	33 D (c)
R. (16)	1451	Concerto No. 1	...	...	...	27 B (a)
R. (16)	2026	Concerto No. 4	...	...	...	28 B (a)
R. (16)	2279	Rondeau Favori – “Midi”	...	...	...	13 L (b)
R. (16)	2412	Nocturne No. 14	...	...	...	60 A
R. (16)	2413	Nocturne No. 15	...	...	...	61 A
R. (16)	2414	Nocturne No. 16	...	...	...	62 A
R. (16)	2581	Trois Nocturnes – Nos. 1, 2 and 3	24 D (f), 25 C (f), 26 C (f)			
R. (16)	2605	Concerto No. 3	...	...	...	32 B (a)
R. (16)	3028	Concerto No. 3	...	...	...	32 B (b)
R. (16)	3049	Concerto No. 4	...	...	...	28 B (b)
R. (16)	3853	Concerto No. 6	...	...	...	49 B (b)
R. (26)	10893	Concerto No. 6	...	...	...	49 B (c)
R. (26)	12900	Concerto No. 5	...	...	...	39 C (b)

### RICORDI (*Milan*)

According to Professor Claudio Sartorio, the firm of Giovanni Ricordi was founded on June 26th, 1808 at Milan in the Contrada di Santa Margherita No. 1108 but by about 1812 or 1813 he says they were located at 1118 in that same street which is the address shown on the title-pages of the first six items listed below. Some of these items bear Année 2, 4 and 5 but what these years refer to I have been unable to discover unless it is the year in which they started their series – Bibliothèque de Musique moderne. Année 1 would thus appear to be about 1811 or 1812, ruling out any suggestion that the years refer to the length of time that the firm has been in existence. At all events the year numbers correspond with the sequence of plate numbers. A later issue of the seventh item on my list bears an address to which Ricordi moved about 1838.

1010	An. 2	Aria Russa Variata a quattro mani	...	...	10 D
1101	—	Rondeau favori – Divertissement No. 1	...	...	13 F
1102	An. 2	Sonate No. 4	...	...	17 B
1295	An. 4	Grande Walse en forme de Rondeau à quatre mains	...	...	19 C
1360	An. 4	Deux Airs en forme de Rondeau	...	...	6 C
1652	An. 5	Sonate No. 3	...	...	8 D (a)
7331-2	—	Rondeau and Pastorale – “Midi”	...	...	13 R

### SCHLESINGER (*Berlin*)

I am indebted to Dr. Rudolf Elvers for the dating of the following ten editions of Field that were published by this firm.

200	1816	Exercice modulé	...	...	...	33 A (a)
969	c. 1819-20	Six Nocturnes	24 A (n), 25 A (l), 26 A (g), 36 B (i), 37 B (l), 40 B (g)			
1195	1822	“Midi” Nocturne caractéristique	...	...	...	13 N (a)
1729	1832	Nocturne No. 11	...	...	...	56 A
1756	1833	Nocturne Pastorale	...	...	...	54 C

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1757	1833	Nouvelle Fantaisie ...	...	...	...	...	57 A
1759	1833	Cavatine – "Reviens"	...	...	...	...	53 C
2092	1835	No. 1 of Zwei Gesänge	...	...	...	...	50 B (b)
4574	c. 1856	Sonate No. 2 ...	...	...	...	...	8 C (k)
6275		Sonate No. 2 ...	...	...	...	...	8 C (l)

### SCHLESINGER (*Paris*)

I know no more about this firm than is related in my Bibliography of Berlioz and Dictionary of Parisian Music Publishers. No advertisements having been found, my dates are conjectural being based on the plate numbers and read in conjunction with Schlesinger editions of Berlioz and Chopin of which plate numbers and publication dates are known.

120	c. 1824	Concerto No. 6 ...	...	...	...	...	49 B (a)
744 (title)	c. 1825	Air Russe Varié – "Kamarinskaya" (with Polonaise in E flat)	...	...	...	...	22 E (a), 21 E (b)
1136	1831	Rondoletto ...	...	...	...	...	52 A
1323	1833	Nocturne No. 11 ...	...	...	...	...	56 B
1324	1833	Cavatine – "Reviens"	...	...	...	...	53 B
1337	1833	Nocturne Pastoral ...	...	...	...	...	54 B
1355	1833	Nouvelle Fantaisie ...	...	...	...	...	57 B
1386	1833	"Midi" – Nocturne Caractéristique	...	...	...	...	13 L (a)
2072	c. 1836	Nocturne No. 5 ...	...	...	...	...	37 F (c)

### SIMROCK (*Bonn*)

This firm was founded about 1790 at Bonn and in 1812 it opened a branch at Cologne. The title-page imprints of Field bear the names of both towns. The dates recorded are those for which advertisements have been discovered.

1432		Nocturne No. 6 ...	...	...	...	...	40 B
1479		Chanson Russe Variée – "My dear, bosom Friend"	...	...	...	...	41 B
1522	Dec. 1818	Rondeau Concerto No. 5 ...	...	...	...	...	39 G (b)
1523	do	Rondeau No. 2 ...	...	...	...	...	38 A (a)
1524		Nocturne No. 4 ...	...	...	...	...	36 B (a)
1525		Nocturne No. 5 ...	...	...	...	...	37 B (a)
1565		Rondeau – Concerto No. 4 ...	...	...	...	...	28 E (c)
1566	Dec. 1818	Rondeau No. 3 – Quintet ...	...	...	...	...	18 D (a)
1585		Variations – Martini's Andante ...	...	...	...	...	15 A (d)
1675	Dec. 1818	Rondeau in E flat ...	...	...	...	...	29 A (b)
1719		Rondeau Ecossais – "Speed the Plough" ...	...	...	...	...	23 E (b)
1752		Air Russe Varié – "Kamarinskaya" ...	...	...	...	...	22 D (a)
1754		Rondeau à quatre mains ...	...	...	...	...	43 A
1798		Deuxième Divertissement ...	...	...	...	...	14 D (a)
1902		Polonaise in E flat ...	...	...	...	...	21 D (c)
1909		Sonate No. 4 ...	...	...	...	...	17 C (b)
1910		Trois Nocturnes – Nos. 1, 2 and 3	24 A (e), 25 A (e),	26 A (a)			
1942	Jan. 1822	Air Russe Varié à quatre mains ...	...	...	...	...	10 C (a)
1944		Air du Bon Roi Henri IV ...	...	...	...	...	20 B (a)
1948		Rondeau – Concerto No. 1 ...	...	...	...	...	27 I (d)
2025	March 1824	Six Danses ...	...	...	...	...	42 A (a)

## Appendix F

### A NOTE ON THE AUTHENTICITY OF THE FRÜHLINGS-WALZER



In November 1828 there appeared an advertisement in A.M.Z. by Wagenführ of Berlin for the publication of a Frühlings-Walzer by Field at 2 Gr. It also appeared in the 1828 Hofmeister. No copy of this was available for me to collate until this book was in its galley proof stage when Mr. Alan Tyson discovered one for my inspection. This single leaf publication (issued, it must be remembered, during Field's lifetime) bore the name of Field on the title-page and this attribution was continued in the later editions of Klemm in 1845 (see 51 A (a)) and Heinrichshofen about 1863 (see 51 A (d)) when published in combination with the Sehnsuchts-Walzer.

There is in the British Museum Department of Manuscripts, under the bequest of the late E. H. W. Meyerstein, a manuscript volume of various pieces by Field which he had copied out from printed scores in the B.M., among them being the two waltzes in question transcribed from the Klemm edition. A tiny pencilled note alongside the first of these mentions the name of Carl Maria von Weber and directed Mr. Tyson's attention to Jähns's Thematic Catalogue, where, under No. 148, will be found this very work. At this point I cannot do better than quote from a letter received from Mr. Tyson relating his investigations –

"No early edition of this work bears Weber's name. It first appeared in 1812 as the last waltz in an anonymous collection, 'Sechs Favorit-Walzer der Kaiserin von Frankreich, Marie Louise. Bei ihrer Ankunft in Strassburg aufgeführt von der Kaiserl. Garde. Für das Pianoforte. III<sup>te</sup> Lieferung', published by Kühnel of Leipzig. The identification of Weber as the author of this anonymous collection is due to F. W. Jähns, who was able to show from Weber's diary and correspondence that the six waltzes were written by Weber at Kühnel's request in October 1812; and they are accordingly included in the Thematic Catalogue as Nos. 143-148. It is highly likely that the twelve waltzes to be found in the equally anonymous first and second parts of the series were also written by Weber; they are to be found in Jähns's Appendix under No. 84.

"Two questions arise: why was the Frühlings-Walzer, with its five companions, not published under Weber's name? and how did it later come to be ascribed to Field? The first question is easily answered from Weber's correspondence. In a letter of November 30th, 1812, to his friend Flemming, he wrote: 'Componirt habe ich unter andern rühmlichen Sachen auch 6 Walzer, die als 3<sup>tes</sup> Heft der Favorit-Walzer der Kayserin von Frankreich bei Kühnel erscheinen. Dass dies ein Geheimniss ist, versteht sich von selbst; ich that's Kühnel zu gefallen.' The authorship was therefore to be a secret – and doubtless for the reason suggested by Jähns: Weber did not want to figure in the eyes of the world as a mere composer of waltzes.

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"The ascription of the Frühlings-Walzer to Field is less easily explained. Any possibility that this was a waltz written by Field by the year 1812 and adopted by Weber to make up his set is, I think, excluded by the entry in Weber's diary on October 21st, 1812: '6 Walzer für Kühnel componirt in *a, b, c, d, es, e*.'" The misattribution does not seem to have occurred before the Wagenführ edition of 1828 (i.e. after Weber's death). It must be remembered that such false ascriptions are particularly common in the case of popular works in the smaller forms (waltzes, marches, etc.) where the characteristics of a style may not be much in evidence: thus we have 'Beethoven's' Trauerwalzer (by Schubert) and 'Weber's' Dernière Valse (by Reissiger). It would be particularly easy for a popular but anonymous work to attract a name to itself.

"It may be remarked that there are a number of differences between Kühnel's anonymous 1812 edition and Wagenführ's 1828 edition of 'Field's' waltz. Thus the former is in  $3/4$  time while the latter is in  $3/8$  time; and in Kühnel's edition there is an additional bar before the trio. The dynamics, too, are different in the two versions."

The only question about all of Mr. Tyson's remarks that I wish to labour is that of the Wagenführ attribution to Field. I have little doubt that this publisher pirated his edition but *why* did he tack on to it the name of Field? From whence did he receive the information – if indeed he did at all – that the composition was by Field? Was it his own invention as Field was a best-seller at that time? Was there a Russian edition of this work from which he copied? In 1812 Kühnel was publishing for Field and the latter may have received a copy of the "Sechs Favorit-Walzer". Did Field like the work and affix unscrupulously his own name to a Russian edition? Alternatively, a Russian publisher may have published an edition that I have not seen and which bore Field's name as the composer? What is the answer to these many possibilities?

## Appendix G



### BIBLIOGRAPHICAL NOTES ON THE YEAR BOOKS OF WHISTLING AND HOFMEISTER 1817-1850

Dr. Rudolf Elvers and I have in preparation the first complete bibliographical examination of these catalogues, the first to appear in print, but pending the publication of this work I feel it advisable to give here a resumé of the salient features that cover the period of Field's work. So many references have been made somewhat cryptically throughout this book to Hofmeister (with the addition of a date) that I feel some amplification is necessary so as to inform the reader of the more precise nature of the work to which his attention is being directed.

In 1817 Anton Meysel of Leipzig published on commission for C. F. Whistling a *Handbuch der musikalischen Litteratur* and in 1818 he followed this up with a first supplement. This handbook, according to its title-page, consisted of a general list in a systematic order of music, books and portraits with the publishers' names and prices published to the end of 1815 and, in the case of the supplementary volume, from 1815 to Easter 1818.

In 1819 Friedrich Hofmeister published a second supplementary volume and announced that he had taken over from Meysel the first two volumes and intended to continue with further yearly volumes. This in fact he carried out until 1825 by which time he was in the ninth volume. The next two volumes were published in 1826 and 1827 by Whistling himself who had hitherto been the editor from the inception of the series.

In 1828 Whistling published a revised and enlarged edition which he called the second edition claiming that it contained all the contents of which the former volumes consisted and in 1829 he issued a supplement of additional information with an index of names to these twelfth and thirteenth volumes. In the preface of the former volume Whistling announced that in future he proposed to publish monthly or bi-monthly lists which in fact he started in January 1829 with a new title of *Musikalisch-literarischer Monatsbericht*.

In the middle of 1830 Hofmeister purchased the firm of Whistling and the *Monatsberichte* continued under his imprint from July 1830 and has so continued to the present day.

In 1834 Hofmeister inaugurated a new series, reverting to the title of *Handbuch*, by gathering together the contents of the monthly parts from January 1829 to the end of 1833. He issued them in a cumulative volume edited by his son Adolph Moritz, which he repeated again in 1839 for a second five-year period. Up to this point every volume had been octavo in size but now Hofmeister changed the format into quarto with the cumulative edition of 1844 which he called his third edition. This now consisted of two parts, the first covering music for string and wind instruments and the second of music for piano, organ, harp and harmonica. These had separate title-pages and pagination. In 1845 he brought out the third part which embraced vocal music and a selection of books, journals and portraits. The *Handbuch* had now taken on the form in which it has appeared to the present day and in 1852 a further volume included the period 1844 to the end of 1851.

It is hoped that these notes will clarify for the reader exactly what to look for by a reference of mine, say, to "Hofmeister 1827".

## Appendix H



### CHECK LIST OF BOOKS AND ARTICLES ABOUT FIELD

- ANONYMOUS. Memoirs of Field. *The Musical World*. Vol. V, No. 57. April 4th, 1837.  
——— Obituary in 13 columns on 7 pp. of the *Allgemeine Musikalische Zeitung*. Nos. 29 and 30. July 19th and 26th, 1837.
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